continental

film review

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CONTINENTAL FILM REVIEW

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AUGUST 1968

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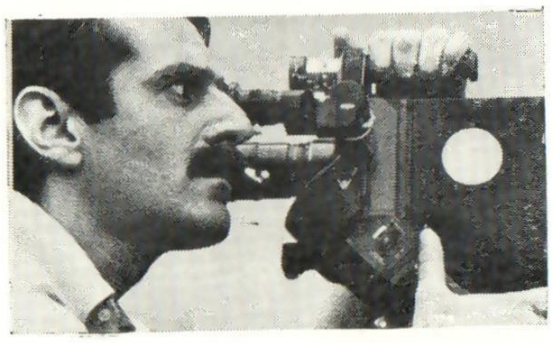
COVER PICTURE
Sisse Reingaard in "The Dreamers", a Danish film directed by Kirsten Stenbaek and to be distributed in this country by Bargate Films.



popular front into popular cinema?

THE CINEMA is no longer simply an industry concerned with making money and involving technicians and a few genuine artists who, from time to time, in spite of the commercial limitations, manage to create a work of art worthy of retaining for the cultural benefit of future generations.

This single concept of production, distribution and exhibition was attacked by the nouvelle vague ten years ago and, since in that decade 16mm movie cameras and film stock have become widely available and economic, many young men, with something to say (and sometimes nothing to say) have made fictional films, documentary studies and films frankly concerned with political provocation and social criticism.

At Cannes we saw something of a Cinematic Popular Front and one was reminded of "La Marseillaise", that Popular Front movie of 1938.

At Pesaro we saw the Cinema of Protest in effective action and we might see something of the sort at Berlin in view of recent restrictive moves.

But how does this new concept of the cinema as an instrument in political and social change effect the normal commercial cinema?

Are these films to be ignored by distributors and exhibitors on either commercial or political grounds — they have, after all, every right to decide what they will distribute or exhibit in their cinemas.

To next page.

THERE IS a strong movement to set up a regular film industry in Ireland with director John Huston among the most enthusiastic workers on the project. A number of major productions are being filmed in Ireland at the moment including "King Arthur", with David Hemmings in the title role, and "Where's Jack?" with Tommy Steele as Jack Sheppard the 18th century highwayman and jail breaker.

"Where's Jack?" (produced by Stanley Baker, who also plays a major role) has attractive Fiona Lewis as Jack's barmaid girlfriend Bess.

Twenty-one year old Fiona Lewis (seen below) was educated at a Convent school in Dorking but later studied at Grenoble University and it was in France she made her film debut three years ago in the Michèle Morgan film, "Tell me who to Kill". She then played with Alberto Sordi in "Smoke over London" and recent films include Polanski's "Vampire Killers", Mike Sarne's "Joanna" and the forthcoming "Otley".

Which means that these films will have to create their own special outlets and their own audiences. If they create a regular audience the commercial cinema will almost certainly see to it that they are included in commercial programmes.

Already, of course, the films are being shown at special outlets, but one thing is also apparent — the revolutionary spirit alone is not enough —one simply has to be able to make a good film if one is to retain constant interest. At the moment there is a certain amount of 'in' appeal to these films but this wears appreciably thin in the face of continual political, social and artistic polemic.

The emergence of students as a class in society is an important phenomenon and their right to participate in the making of their future is inalienable. Film-distributors and exhibitors would do well to consider this and perhaps give the new cinema a whirl.

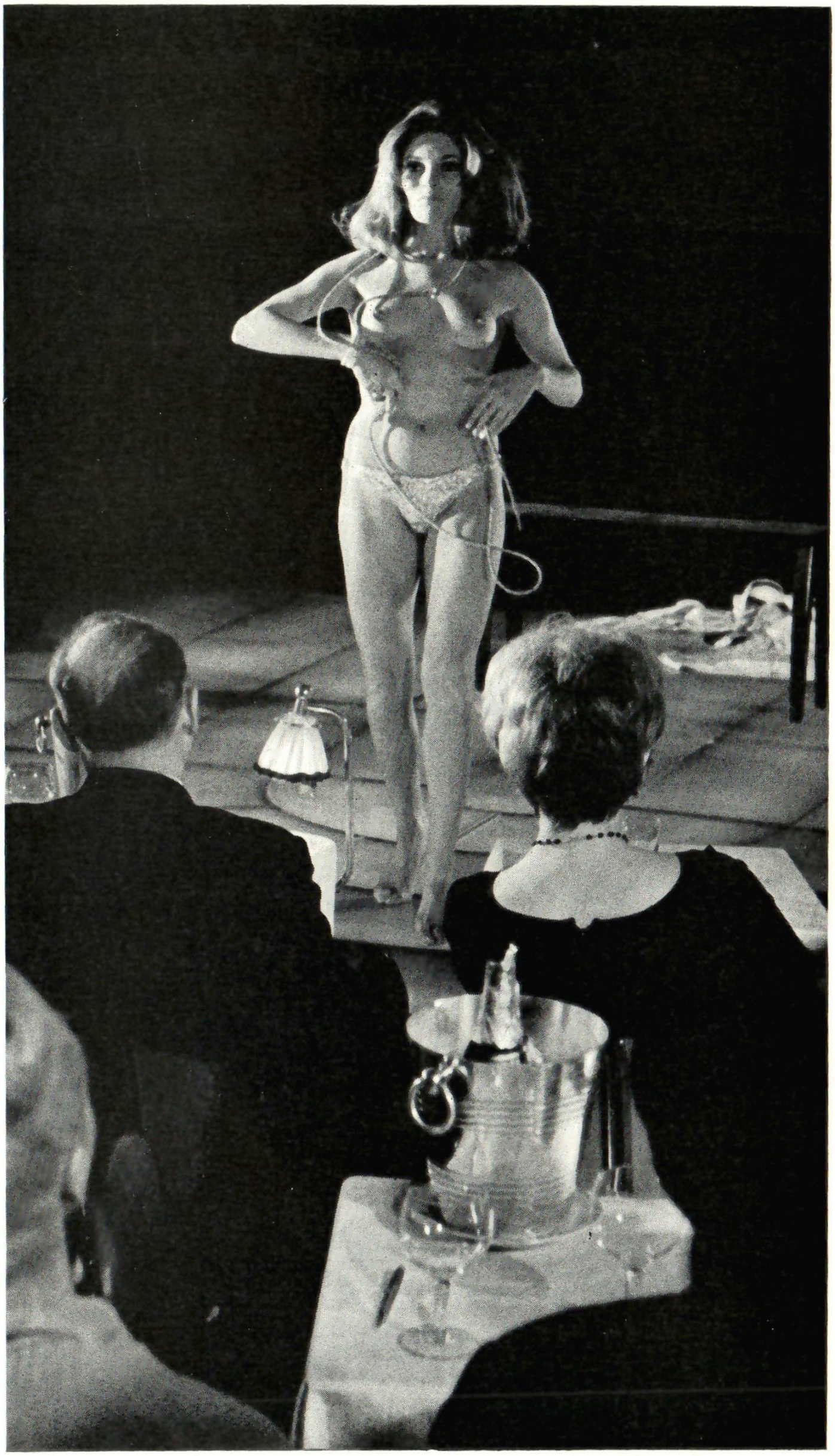
The industry, for its part, could see that proper facilities for training are set up and over the main entrances perhaps Pushkin's observation: "The best and most permanent changes are those due to the softening of manners and morals and not to any violent upheavals."

Manners and Morals: certainly this country has given youth an exciting new look and there is a sensible tolerance to behaviour and the artistic expression of it.

An interesting exhibit at the Book Collectors' Fair was "Books and the Censor" covering the whole range of religious, political and moral censorship from the sixteenth century to the recent "Last Exit to Brooklyn".

It is a sobering thought to learn that Richard Carlile's "Every Woman's Book" (1826, a pioneering work on contraception) was sold by a clockwork vending machine to forestall prosecution.

In September, an illustrated lecture at the Festival Hall, on film censorship will be given by Mr. John Trevelyan of the British Board of Film Censorship. Enquiries should be made to the New Cinema Club. **See page 26.**



STRIPTEASE FROM "DEAD RUN"

marcello mastroianni's new films

MARCELLO MASTROIANNI was born in Rome, September 24th, 1924 of ordinary working class parents. He went out to work early to help with the family budget and when he was called up in World War II some experience of technical drawing earned him a job in the Ordinance Corps and he served in the Italian Alps making surveys and drawing maps.

He has recently been back there, in particular to Cortina d'Ampezzo, for his latest film, "A Place for Lovers", in which Faye Dunaway also stars and which is directed by Vittorio De Sica.

It is interesting to examine a collection of pictures put together by the map-making unit. Each man was given an historical nickname and under Marcello's portrait is the word Casanova followed by a wobbly question mark.

After the war Marcello Mastroianni

Above: Marcello Mastroianni who, with his quiet under-playing can intensify a scene, dramatic or comic. It is the kind of playing which allows an audience to participate. It is a face in which one can read a contemporary conflict or a contemporary flippancy.

Marcello Mastroianni is currently making "A Place for Lovers", directed by Vittorio De Sica and two other films which we hope to see here in the not too distant future are Visconti's "The Stranger" and "Diamonds for Breakfast".

Below: Marcello Mastroianni as a with-it Hampstead boutique owner in "Diamonds for Breakfast".

Left: Amorous Activity in "Diamonds for Breakfast"

Right: Amorous frustration in the same film.

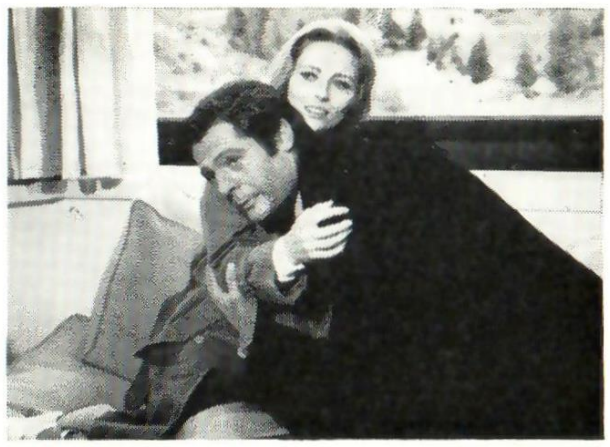
went to a Building College to study seriously but he soon became involved with the student theatre and in 1947 was an extra in the film "I Miserabili". Visconti noticed him and helped him to secure stage work and in 1949 he had his first real film role in "Stories of Five Cities".

From then on he played in many Italian films "Sunday in August", "Girls of the Spanish Steps", "Sunday Heroes", "Tempi Nostri", ""Cronache di poveri amanti", "Casa Ricordi", "Father and Son", "White Nights", "An acre of Sky", "Il bell Antonio" and, in 1960, the film that really established him, Fellini's "La Dolce Vita".

Mastroianni has always resisted to some extent the lure of Hollywood and an English speaking film, but Carlo Ponti persuaded him to star in "Diamonds for Breakfast" to be made in England (for Paramount release) and this was his first English speaking film in which Rita Tushingham also stars.

Mastroianni plays the role of a Pretender to the Russian Throne who, by force of circumstances, now runs a boutique in Hampstead. Determined to restore the family fortunes he enlists seven lovely girls to help him steal the Russian Crown jewels when they are on display at an English castle.

Now, after a period of very successful stage work, Mastroianni is back in front of the cameras in "A Place for Lovers", his second film in English but made in Italy.



Above: Julie, in a moment of seriousness, tells Valerio that if he doesn't like her the way she is he must change her. He responds amusedly by painting her face to make her "look like a monster" but admits it only makes her more attractive. From "A Place for Lovers" with Faye Dunaway and Marcello Mastroianni.

The story begins at a luxuriously furnished Palladian villa outside Venice. Valerio (Mastroianni), an Italian engineer, walks hesitantly up the long driveway. Julia (Faye Dunaway) a beautiful American girl waits for him in front of the house.

It is not their first encounter. Some time previously they met for a few minutes at an airport. In a moment of overwhelming attraction, Valerio thrust his telephone number in Italy into her hands. Now, long after, Julia has suddenly called him and asked him to spend a few days with her at the villa.

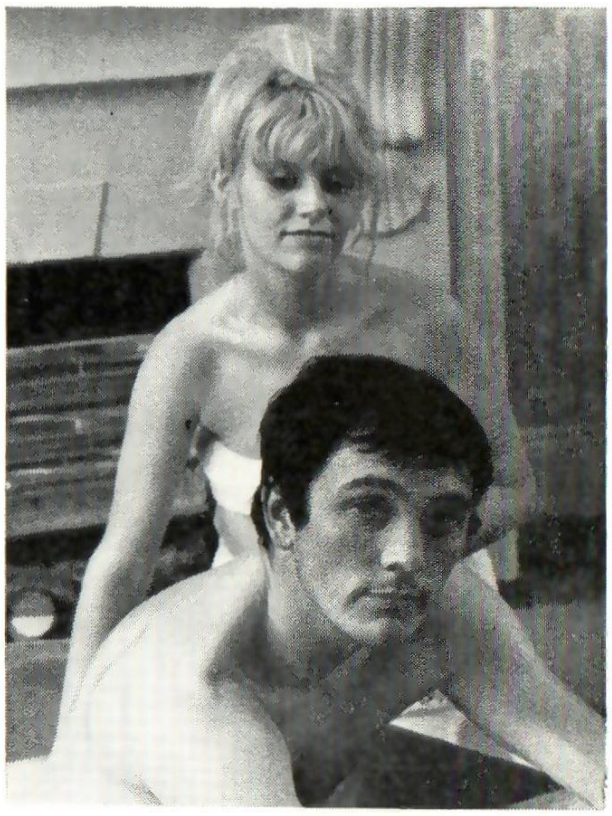
These few days involve the rather reserved Italian in a social milieu for which he has no great taste but when Julia goes with him to an isolated chalet in the Italian Alps they find there both tragedy and a place for lovers.

Left above: Valerio (Marcello Mastroianni) and Julie (Faye Dunaway) are about to say goodbye (from Vittorio De Sica's "A Place for Lovers").
Left: Julie (Faye Dunaway) waits for Valerio (Mastroianni) to call her into their newly rented chalet.

festival girl

Below: Carol White in two scenes (top with Terence Stamp) from Ken Loach's "Poor Cow" which represented Great Britain at the Karlovy Vary Festival. It is the pathetic story of a young woman with a small child whose husband is a crook and is finally sent to prison. She falls in love with one of her husband's friends and achieves a happy relationship until he, too, is sent down for twelve years.

It is finally only the boy who gives her life meaning.



Above: Carol White on the beach in front of the Carlton Hotel at Cannes. Carol was at the festival for the showing of her film, "Here we go round the Mulberry Bush" — one of the few films to be shown. Her performance gained her many fans and many requests from photographers.

Below: Sylvia Breal in the Franco-Czech production "L'homme qui ment" directed by Robbe-Grillet.

karlovy vary

DESPITE A threatened but well camouflaged boycott by young Czech directors (they wanted to concentrate on young directors and offer promising ones facilities in the Czech studios) the Karlovy Vary festival made (by comparison) an almost staid appearance on the film scene and the two main prizes, ironically, went deservedly to the young Czech director Jiri Menzel for his amusing comedy of

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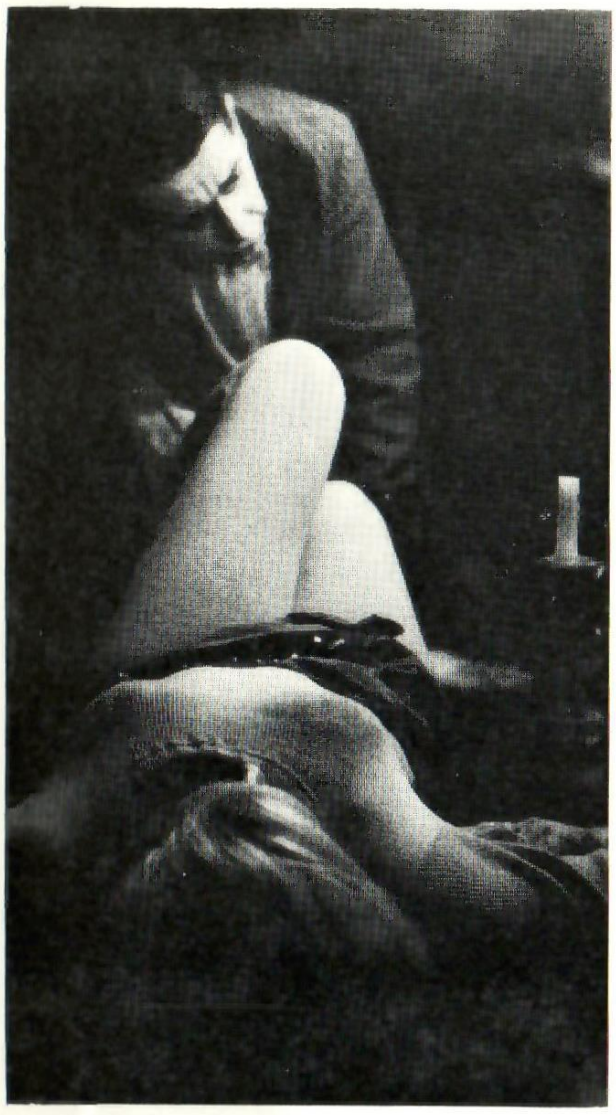


Above: From thirty-year old Jiri Menzel's "Indian Summer" in which three elderly villagers are galvanized into amorous action by the arrival of a conjurer and his pretty assistant, Anna. The film was the main prize-winner at Karlovy Vary.

middle-aged Don Juans, "'Indian Summer".

Carol White won the actress award for her natural and touching performance in Ken Loach's "Poor Cow"; Nikolai Plotnikov won the actor's award in the film "Your Contemporary" and a special jury technical award went to Ken Loach for his direction of "Poor Cow".

Other honourable mentions went to "Memories of Under-development" (Cuba); "When I am Dead and Gone" (Yugoslavia); "Long Journey" (Chile) and "In Cold Blood" (USA).

Gian-Carlo Mingozzi's "Sequestro di Persona" showed, at last, what this director can do with a feature-length story. Set in the Sardinia of today it opens wtih a "jet generation" couple driving through the lonely, montainous, highway that runs through the centre of the island. A flock of sheep holds them up and from the mountain-side come the instructions for the boy (whose family is well-to-do) to get out of the car and walk up the hillside.

After some protest the girl makes her way to their hotel on the coast where a friend of the kidnapped boy advises her not to contact the police but to allow the ransom demand to take its course.

From now on it is a continual tension between bandits and family and finally, when the girl, after taking the ransom money to a rendezvous on a train, informs the police, there is an organised hunt coming to a bitter conclusion when it is discovered someone is tricking both the family and the bandits.

Mingozzi maintains the suspense throughout, making superb use of the region and giving complete authenticity to what, after all, is a slice of current Sardinian life.

With the advent of the real estate developers and the growing tourist trade along the eastern coast the islanders have moved inland and live an enclosed life in which banditry can safely exist, particularly when it seems to have its own code of honour which is never transgressed with impunity.

Other films that one recalls with mild pleasure are the very Gallic and beautiful to look at "Benjamin" directed by Michel Deville, Jan Halldoff's "Ola and Julie" a disarming love affair between a pop singer and young actress, both on tour and snatching moments with each other, and Werner Kletts' "Make Love Not War".

It was announced that the Karlovy Vary festival would now be organised (as it originally was) each year and not, as has been the case recently, alternatively with the Moscow Festival.

Above: an effective image from Schorm's "Everyday Courage". One of the most important aspects of Karlovy Vary was the further opportunity to study the development over the past decade of the Czech cinema,

Below: Charlotte Rampling and Franco Nero in Mingozzi's suspenseful "Sequestro di Persona".

Above: Geraldine Chaplin in "Peppermint Frappé". All the villagers of Calanda gather in the main square during Holy Week and for twenty-four hours beat on their drums, their hands, and the drums, often becoming covered in blood. This image impressed Saura and he uses it in his film which deals with the contrast of modern life and ancient tradition (especially in the provinces) and which often produces unadaptable, uncomprehending individuals. Julian, in the film, is such an individual.

BERLIN OPENED on the 21st of June and continues until July 2nd. Films in the festival are Pereira dos Santos's "Fome De Amor" (Brazil); Werner Herzog's "Sign of Life", Straub's "Shronik der Anna Magdalena Bach" (Germany); Chabrol's "Les Biches", Godard's "Weekend", Robbe-Grillet's "L'Homme qui Ment", Welles' "Une Histoire Immortelle"; Lelouch's and Reichenbach's "13 Jours en France" (France); Wajda's "Gates to Paradise", Levy's "Herostratus" (Great Britain); Sukhdew's "India 67" (India); Damiani's "Il Giorno della Civetta", Lizzani's "Banditi a Milano", Enzio Muzii's "Come l'Amore" (Italy), Susumu Hani's "The Girl Nanami" (Japan).

A number of these films had been due for showing at Cannes and Berlin has reaped the benefit of the disaster there.

WORLD OF FILMS

USSR

One or two films at the Cannes festival are worth noting: Otar Iosseliani's "Vendanges" (USSR) which opened the Critics' Week had an Olmiesque quality about it — indeed the diffident hero, in his first job as a wine checker, was very much like the young man in "Il Posto". Thirty-four year old Iosseliani manages, not only to draw a picture of Georgian life, but, with humour and sympathy, gives us a number of memorable characters with frailties, common the world over. Iosseliani seems to have absorbed the best of Olmi and Forman and come up with his own little masterpiece.

What is of particular interest is the Georgian attitude to communism: the loafing workers set against a radio talk on production figures — the Soviet group (unable to understand Georgian) being taken, tongue in cheek, round the plant — the classification of white coated workers and manual workers. Iosseliani is a find.

USA

The impact of Frank Simon's cinéma vérité "The Queen" comes mainly from its unusual material but the director has probed deep, indeed, into the circumstances of a beauty contest (held regularly in America) for transvestites.

The film begins with the selection of the entrants and their being closeted together in a hotel prior to the competition. Their frank assessment of themselves is both comic and disturbing: "I was drafted," says one, "and it was only then I found out I was a homosexual."

Simon's comment comes more at the end of the film when the winner, Harlow, a young nineteen-year-old from Philadelphia, goes down the subway — his vanity case in one hand and the glass crown in the other.

SWITZERLAND

Yves Yersin's "Angele" (Switzerland) is a cinéma vérité look at an old people's home as glimpsed by a septegenarian (Angele) who, although active in mind and body, is compelled to live there. She tries to retain her independence and awareness in spite of the jealousy and bitterness of the other, mostly senile, occupants. A tragic picture evolves, made more pointed by the appearance of Angele on the stage after the film and giving a spirited description of the film in the making.

HUNGARY

Judit Elek's "Ou finit la Vie?" has much the same theme — a factory worker retires after forty-years service and has little to show for it — a young boy begins his first job — will his be a life to as little final, personal purpose? Too fragmentary, perhaps, in the TV "cinéma direct" style to make the impression of "Angele".

FRANCE

Carné's last film, "A Room in Manhattan", was a moribund affair without any of his own personal poetry or contemporary reality — in fact a disturbing example of the "cinéma de papa". It was good then to see him back on what one took to be the "Les Tricheurs" kick — young people and their contemporary way of life.

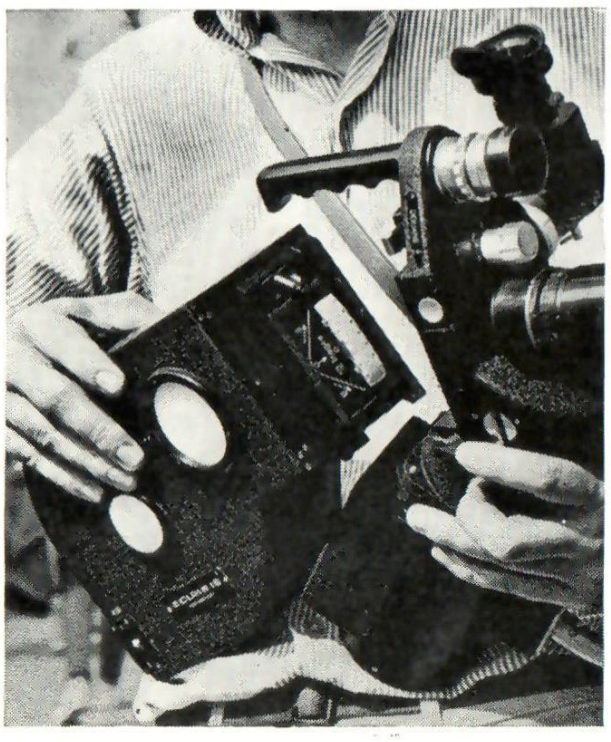
Unfortunately "Les Jeunes Loups" is just as static in its conception and Carné has given a gloss to his young people that makes the whole affair artificial. One has only to compare Carné's film with Rohmer's "La Collectionneuse" (in which Haydee Politoff was also the star) to see the difference in the handling of young people and the concept of their lives. While Rohmer's film is as verbose as Carné's he has caught the natural, sensual indolence of young people and matched it with the Provencal sun to which they all seem to gravitate.

Carné, in his attempt to do a modern "Manon" in reverse, has achieved neither a sense of passion nor a sense of reality.

Truffaut's black comedy "The Bride Wore Black" is persuasive and well paced from the start but the individual incidents (when the bereaved bride searches out the different men responsible for her husband's death) are not over-funny and Jeanne Moreau's role lacks a brilliance to hold the film together as Alec Guinness's separate performances did in "Kind Hearts". Nevertheless it is currently one of the most popular films in Paris.

LONDON

Over 100 shorts from 21 different countries will be shown in a Special International Week of Short Flms which commences at the NFT on Monday August 19th. Most of them will be having their British premieres — this includes the 30 or so British works in the season. Following this Season a selection of the best films will be shown at the Regional Theatres from early October on.



PESARO FESTIVAL

THE FOURTH FESTIVAL of New Cinema at Pesaro got away to a lively start with a demonstration by students and young film-makers for the "democratic widening" of the event.

The opening programme (Joris Ivens' "17th Parallel", about the Vietnam war, and Cuban Tomas Alea's "Memories of under-development", dealing with a bourgeois family that cannot adapt itself to the Castro regime, was delayed until ten o'clock when, without the usual opening address, the festival began in what can only be described as a dramatic manner.

For some time now many critics and film-makers have thought that the festival could become not merely a shop window but a tribune: "the festival of the free and opposition cinema — to contest the power of capitalism and the bureaucracy of the State with the elimination of every form of prizewinning and the direct participation of the general public at the projection — to be an instrument against the repression which the bourgeois State is effecting against the Italian workers, students, countrymen and intellectuals."

Has the Cinema of Protest its Festival now?

JAPANESE FESTIVAL

The Federation of the Japanese Film industry has begun a campaign to obtain a government subsidy for an International Film Festival to take place in 1970 during the Expo 70 to be held in Osaka.

The Federation has underlined the importance of such International Festivals as Cannes, Venice, Berlin, and Moscow and is asking for a subsidy of around £130,000.

VENICE

Daniel Cohn-Bendit, the student who came to the fore with the Paris demonstrations, has been invited to take part in a Round Table conference to be held during the Venice Festival which will bring together the representatives of all the various trends in the student movement and several young directors of promise.

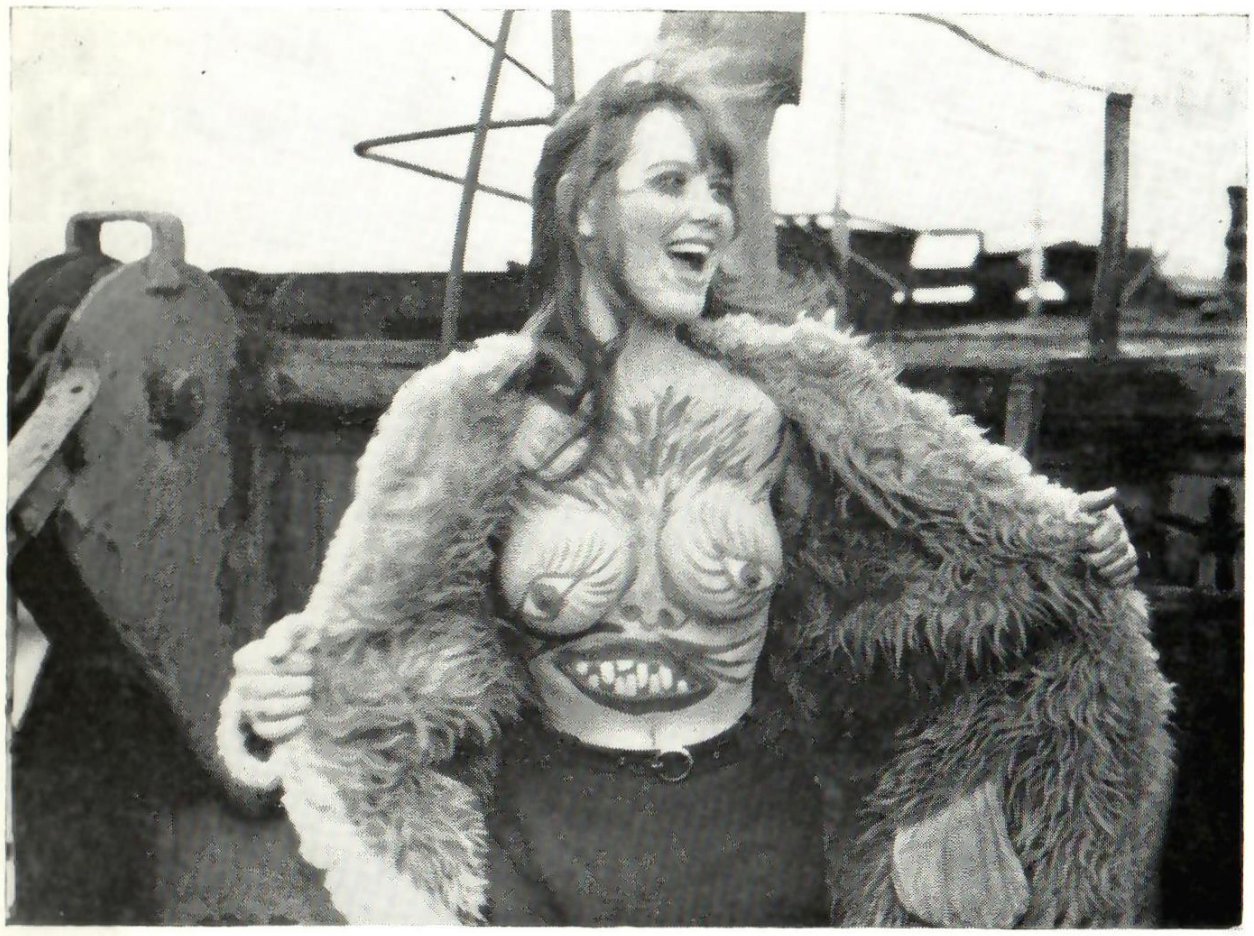
PARIS

There has been formed in Paris a Permanent Committee of Cinema Professionals embracing producers, distributors, proprietors and directors of cinemas.

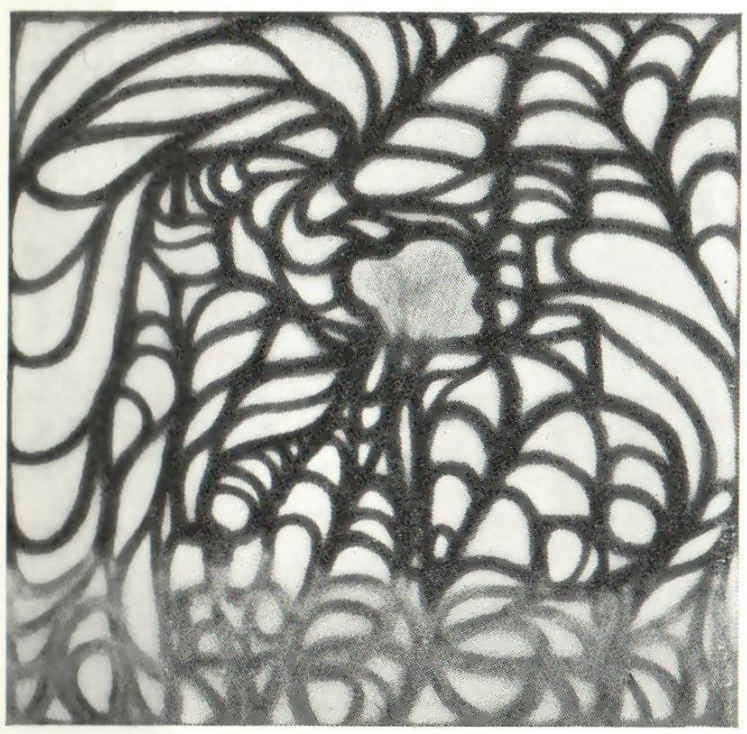
After a long meeting in a Paris cinema the Committee unanimously declared that the affairs of the cinema industry must be handled by professionals and as a consequence it demands: "the substitution of current regulations by professional agreements; fiscal parity with other means of spreading information and culture (books ,newspapers, TV etc.); the setting up of a collaboration, on equal terms, between French TV and the cinema."

The proper collaboration between cinema and TV remains one of the fundamental elements for a stable, national film industry.

art, life and the cinema



Left: Living art from Rainer Erier's "Professor Columbus" — a Rob Houwer production.
Below: From Niki de Saint Phalle's "Clarice Again".



Left: From Bernard Cohen's "Into Jade" shown at the Tate '54-'64 show. Below: From Roger Corman's "The Trip".

WHAT IS ALWAYS interesting in any study of the arts is the continual borrowing and overlapping of ideas and even of actual works. Of particular interest today is that the influences may come from any period. Thus Martial Raysse's "Tableau Simple et Deux" (Obsessive Image, ICA) with its neon-heart is a risible lift of Gérard's "Psyche Receiving the first Kiss of Love" (1798). Pop Art, itself, has influences from the primitive to the contemporary poster and this total awareness is infiltrating into everyday living so that art and living are one.

As Mario Amaya said in his introduction to The Obsessive Image — "There is still one last escape in a world spinning towards its final scientific solution: in the artist's imagination."

Left: Ingrid (Yvonne ten Hoff) falls in love with Johnny (Felix Franchy) but soon finds herself on the streets. When trying to break away she is slashed with a razor on the cheek by "Blacky", Johnny's right hand man.

"Sixty-nine Games of Love", written and directed by Jean-Claude Aurive is about undercover prostitution and the difficulties authorities have in discovering and controlling it.

A young journalist, Silvana Orth (Angelica Ott) tries to get into the racket organised by Macky and Johnny by posing as a prostitute but she is detected and taken to a stone quarry.

Meanwhile two other innocent girls, Renate and Ingrid, are invited to a sex party. One tries to tell the police and is run over and killed. The other goes on the streets but when she meets a decent boy and tries to go straight she is slashed.

But Renate's death has alerted the police and the gang is uncovered and Silvana rescued from the quarry.

Below: Angelica Ott as Silvana is captive in a stone quarry and blasting is about to begin. From: "Sixty-nine Games of Love".

Below: Dginn Moeller, top photo model, has the star role in Eckhart Schmidt's first feature film, "Jet Generation". The Jet Generation is the generation of the Beatles, the Rolling Stones, Mary Quant and pop art and with this as a setting Schmidt tells the story of a wealthy young American woman (Dginn Moeller) who comes to Germany to look for her brother. In the search she meets and falls in love with Raoul (Roger Fritiz) despite the fact that she realizes he has had something to do with her brother's death.

Roger Fritz, who directed "Girls, Girls", is the producer of "Jet Generation".

pop and protest in germany

The student revolution is as much an element of contemporary Germany as it is elsewhere although young people there are still influenced by the paternal image. This is the impression given by "The Golden Pill" and the (fictional) film has yet to be made which reflects the extremism that students have revealed in recent events in Germany. Nevertheless the Young German Cinema is the only group of film-makers totally concerned with the social and political picture — their elders have opted, in most cases, for escapist entertainment.

Left — from a dream sequence in Horst Manfred Adloff's "The Golden Pill" and, below, a scene from the same film.

May Spils, young and attractive director of "To the Point, Darling" (Zu Sache Schatzlchen) and a real Jet Generation personality, is busy writing the script of her next film with Werner Enke.

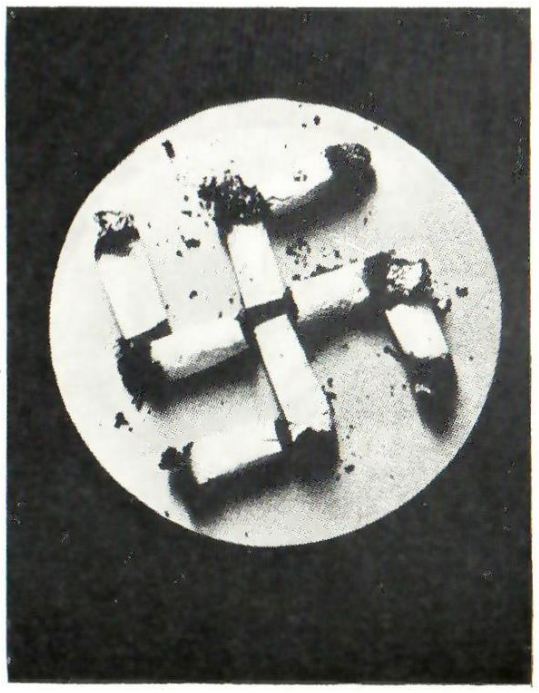
Alexander Kluge has finished his second film, tentative title" "Leni Peikert". It is about the career of a woman artist played by Annemarie Hoger of the Stuttgart Theatre. Kluge is silent about the film's style and content.

"Michael Kohlhaas" is the title of Volker Schloendorff's third film. The cast includes David Warner, Anna Karina and Anita Pallenberg. Locations are in Bratislava.

Left: Isiter Jung, twenty-three year old actress and wife of director Eckhart Schmidt, plays an important role in her husband's first feature film, "Jet Generation".

Right: A symbol which provokes fear and protest. Students everywhere protest against circumstances which prevent them from fulfilling the potential of their study. They protest against dictatorship and monopolies which, in order to retain their power, move and direct people like so many pawns.

The Cinema of Protest is now part of the film scene although its penetration is greater on TV than in the cinema itself.



CHABROL 1958-68

ten years with the unhappy ending

Right: Stéphane Audran and Jacqueline Sassard in "Les Biches" — a glossy, coloured new twist to the eternal triangle which, after ten years, adds nothing to "Les Cousins" from which it basically stems.

IN DECEMBER 1957, with money inherited by his wife, Claude Chabrol began shooting in Sardent, "Le Beau Serge". In nine weeks it was finished and the film went on to win the Jean Vigo prize, a Locarno Festival award for directing and to become a big commercial success which not only enabled Chabrol to go on to make his second film, "Les Cousins", but also to help other young cinéastes to make their debut as directors.

In fact, Chabrol and Truffaut, not only created a new aesthetic for the waning French cinema but a completely new approach to the financial set up of a production.

"Le Beau Serge" was made entirely in actual interiors and exteriors. "Les Cousins" was made entirely in the studio.

full circle

Now, exactly ten years later, with Chabrol latest film, "Les Biches", shown at the Berlin festival, it is interesting to see whether the original promise has been fulfilled, or whether, in fact, the weaknesses that seem to mark Chabrol's work were not, in fact, inherent in the two first films. Whether, in ten years he has completed the cycle of his talent and is beginning with "Les Biches", a new "Les Cousins" but in reverse.

Chabrol, in fact, is a comic pessimist, a shrewd romantic, an earthy intellectual, and in his films, he has only his first-rate technique to control these paradoxes and it is rarely enough. He is too complex a character to achieve a straight-forward impact. Godard is complex, but his preoccupation is with ideas and his films work. Chabrol wants to be concerned with people but cannot get close to his characters for he cannot go along with their loving, for, as he says in Ophelia: "The heart decays before the body".

He cannot believe that talent and goodness have their just rewards. It is not for nothing that the country cousin, Charles, is given Balzac's "Illusions perdues". The director has never concealed his admiration for the writer and with each film Chabrol was becoming the master of the unhappy ending.

His films may be said to fall roughly into four categories and although the effort of continuing a career and the need to make a commercial success has played its part in the choice of subject one can also see the various categories as moves to achieve a unity which is still beyond him.

In "Le Beau Serge", "Les Cousins", "Les Bonnes Femmes" and "Les Godelureaux" he is concerned with people but his pessimism and the sense of the comic (symbolised often by over-acting) create an aggressive artificiality instead of the traditional tears to laughter routine. And it is always the more loveable character who comes unstuck: Serge, Charles, Jaqueline.

In "A Double Tour", "L'Oeil du Malin" and "Le Scandale" he tries to achieve a unity by the technique of suspense and in "L'Oeil du Malin", in which a French journalist (Jacques Charrier) neurotically probes the happiness of a German couple and finds the wife has a lover, he comes close to achieving it.

With "Ophelia" Chabrol tries to bring his pessimism to heroic proportions and fails, not because of the basic idea, which is good, but largely because pessimism is not tragedy and the latter requires a stature beyond Chabrol and his players.

"Ophelia" (1962) was his seventh film, and fourth box-office failure. He had reached a critical stage in his career.

the realist

Chabrol, however, was always the realist when it came to art. He frankly admits that he made "Les Godelureaux" because he needed money and in the finished film there was only once scene that pleased him —the rest was of no interest.

"The cinema", he has said, "is the art of the masses, one is obliged to manufacture and introduce some elements which please the majority of people."

His next film was "Landru" — a kind of half compromise: the film had all the sensational elements that

Left: Claude Chabrol directing Michèle Morgan and Charles Denner in "Landru" a film which while embodying many sensational box-office attributes still retains the personal Chabrol nihilism — destructive love.

Chabrol was thirty-eight last month and was born at Sardent, the country place where he made "Le Beau Serge" and which is reflected in "Ophelia".

Chabrol has said that he thinks it almost impossible to add to film language but (like Orson Welles) it is possible to use accepted techniques in a different way and create something new.

might go well at the box-office together with the director's own brand of nihilism. The film was successful enough but it was two years before Chabrol made another feature — although he made two film sketches.

When Chabrol made three comedy-adventure thrillers in a row ("Le Tigre s'aime la chair Fraiche", "Marie Chantal contre le Docteur Kah" and "Le Tigre se parfume à la Dynamite") it was thought by many that he had come to terms with what is sometimes called the commercial cinema. In fact his main concession was that in these films the hero triumphs and traditional values are upheld: he still remains critical as he does in his following film, "Le Scandale".

With "Les Biches" we have a return to pessimism and the cultured artificiality of "Les Cousins". While in the earlier film a girl is the fundamental cause of the rupture between Charles and Paul (Charles always admiring the suave Paul, certain of his success, perhaps wanting to be like him in order to win Florence), in "Les Biches" a man (Jean-Louis Trintignant) is the cause of the rupture between Frédérique and Why (Why, the impoverished art student, admires the sophisticated Frédérique, apes her ways, wants to be like her in order to win Charles).

The film has all of Chabrol's usual smooth technique some splendid colour photography by Jean Rabier and some plausible story elements (the rebuilding of fishermen's cottages in the St. Tropez area is neatly used) but the film is completely theatrical with two over-played comic characters who crudely intrude on the complex relationships of the main trio, which is often conveyed with theatrical, rather than filmic, flair.

The script, like "Les Cousins" was a collaboration with Paul Gegauff, the first since "Les Godelureaux".

Still, retaining his pessimism, Chabrol has begun shooting "La Femme Infidele" in which his wife, Stephane Audran stars with Maurice Ronet.

After "La femme infidèle" Chabrol hopes to make an adaptation of Dorothée Hugues' "La boule bleue" — again in collaboration with Paul Gegauff.

In an interview with Pierre Montaigne in Figaro he declared that he had thought about adapting it for some time. "It is the story of two twins, one dark the other fair, both above suspicion, as much because of their rank as because of their fortune, and they steal, kill, degrading their victims. They are the products of a decadent and depraved society.

"I would very much like to find two talented actors who looked like brothers. Their main victim is a young woman whom I would like to see played by Jane Fonda. She and her two sisters live in a climate of terror made all the more intolerable because they cannot evade the danger because of the identity of their torturers."

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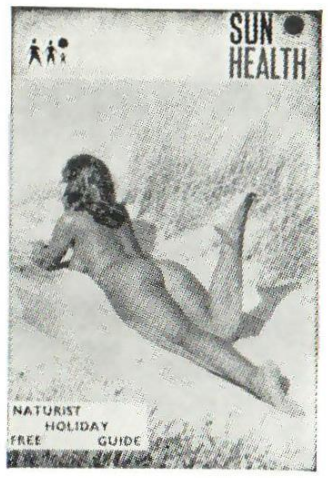

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Right: Jean Seberg in "Les oiseaux vont mourir au Perou", directed by her husband, Romain Gary.

the french scene

LES OISEAUX VONT MOURIR AU PEROU (Birds go to die in Peru) is writer Romain Gary's first film as a director and his star is his own wife, Jean Seberg.

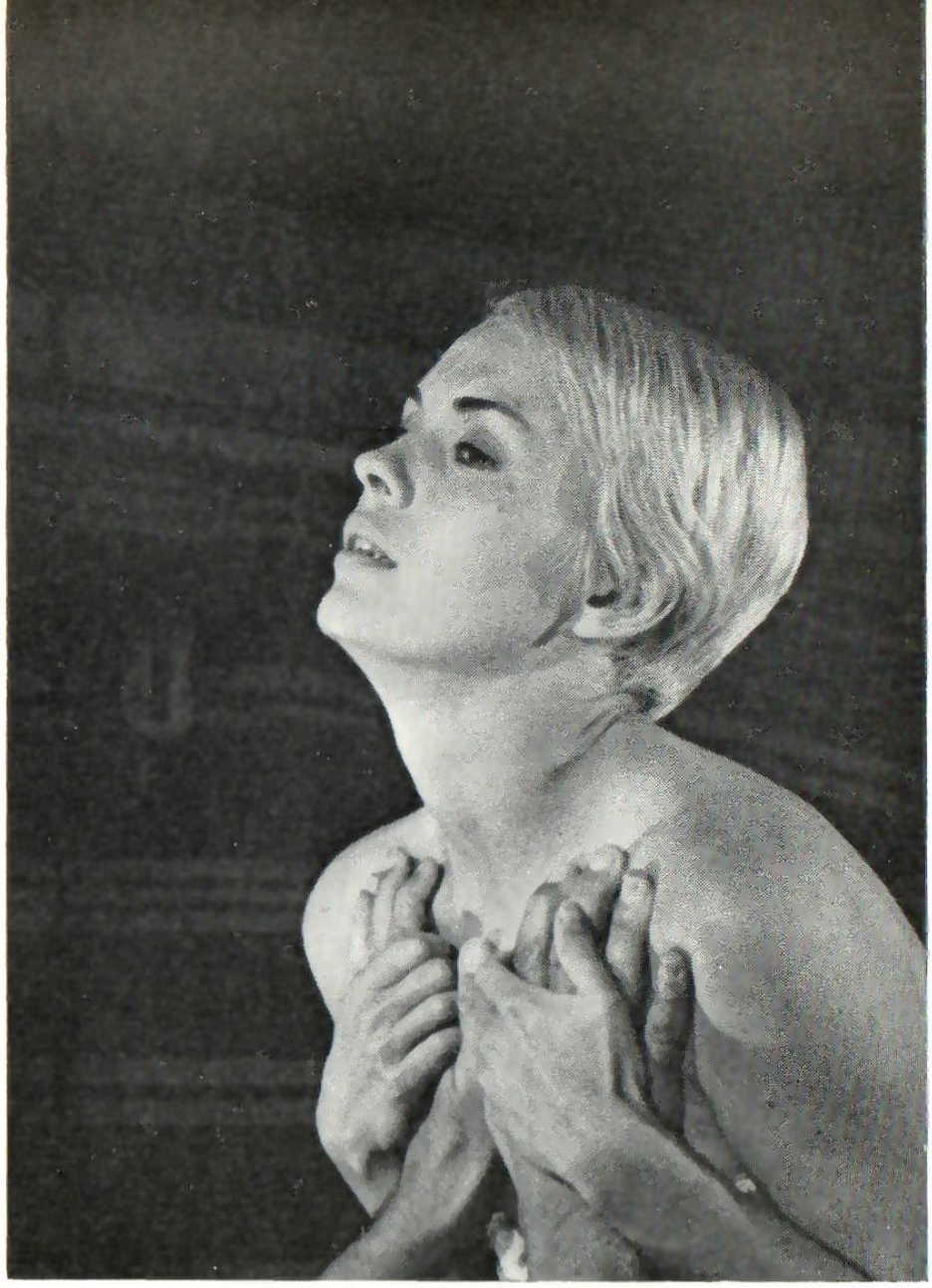
It is a Tennessee Williams-like story of an attractive woman, Adriana, who suffers attacks of nymphomania. Her husband has instructed their chauffeur to use force the next time she has a 'relapse' and Adriana has agreed to this. When she takes refuge with Fernande (Danielle Darrieux) claiming to have been raped on the beach where wounded birds go to die, it is not clear if she has really fallen victim to four layabouts in fancy dress, or is trying to cover up another relapse. Maurice Ronet also stars in the film.

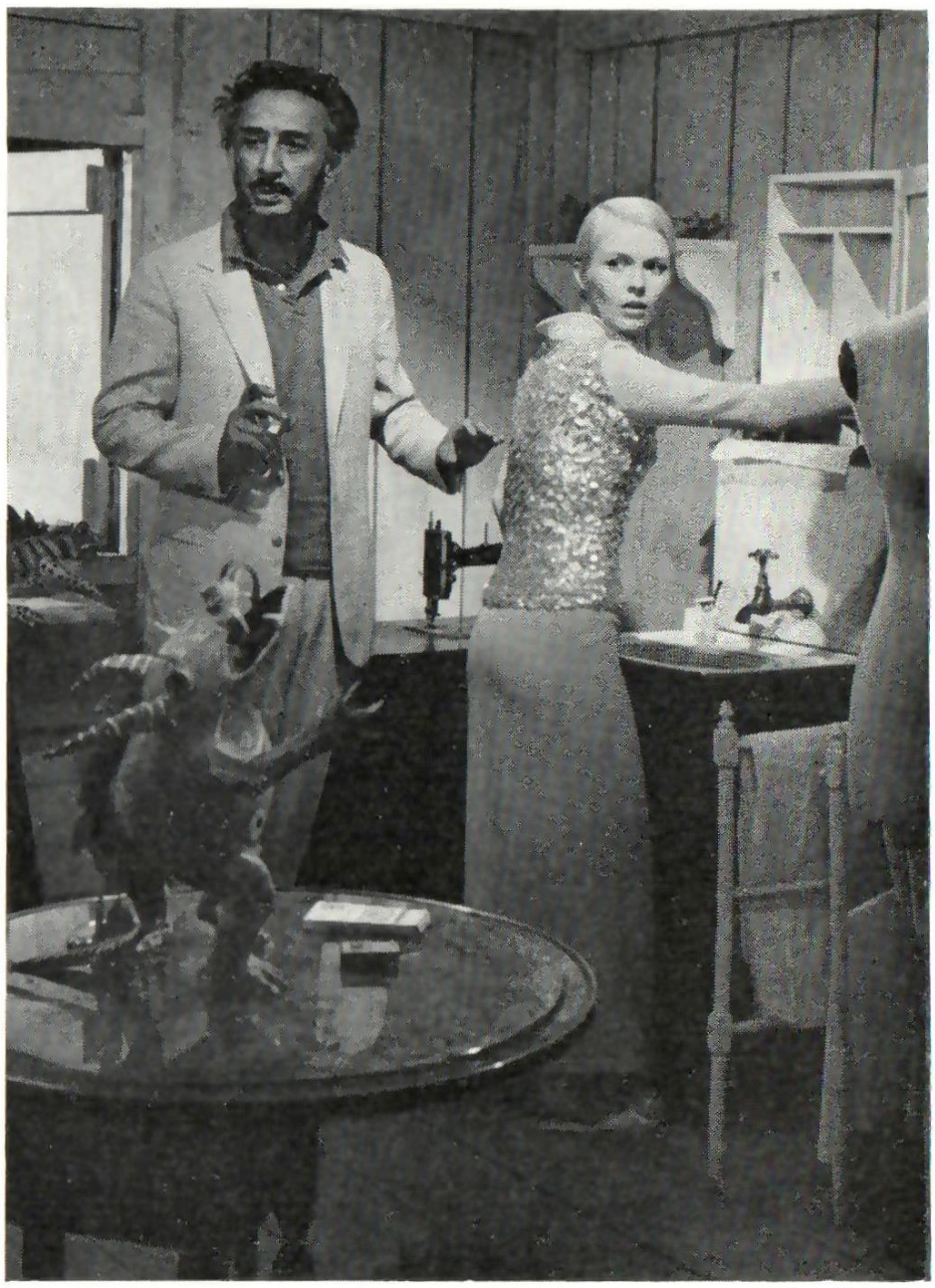
Albert Knober has begun a 'montage' film on the creation of the State of Israel called "Le Combat avec l'Ange". It is being supervised by Frédéric Rossif.

The fifth Franco-British co-production has been announced: "The Southern Star" to star Orson Welles, Ursula

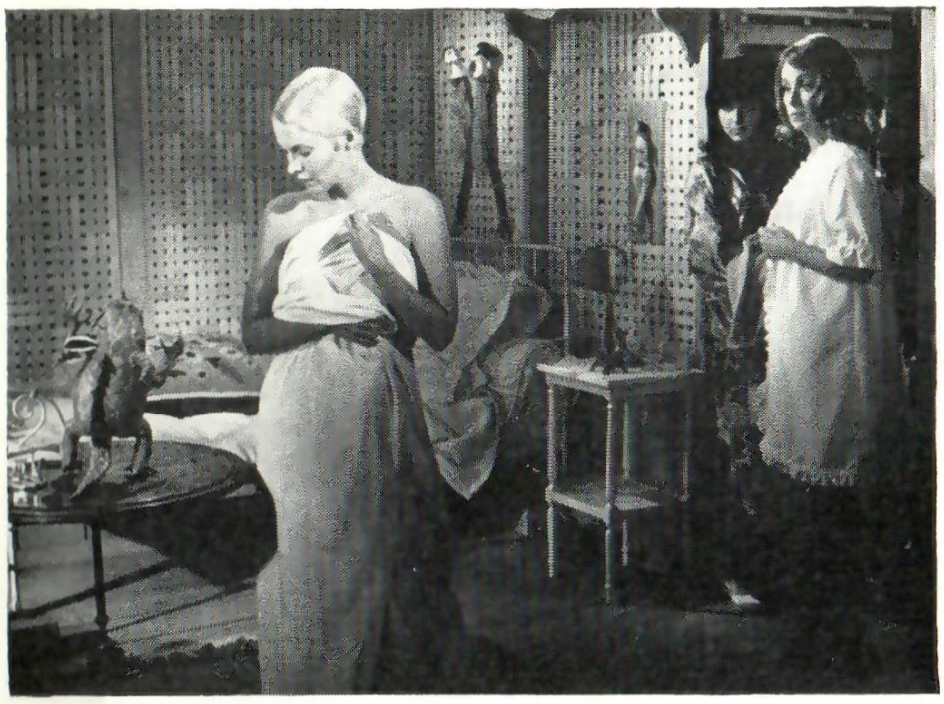
Continued page 23

Above: Catherine Deneuve, now one of France's most important stars with current successes in "Manon 70" and "Benjamin", and the forthcoming "Mayerling". She is now making "La Chamade" based on the novel by Francoise Sagan and directed by Alain Cavalier. Her co-star is Michel Piccoli who was with her in "Benjamin".





Above: Romain Gary directing Jean Seberg in a scene from "Les oiseaux vont mourir au Perou".
Left: Alain Delon and Olga Georges-Picot in Jean Herman's "Adieu l'Ami" in which the friendship of two men is set against the cunning of two women.



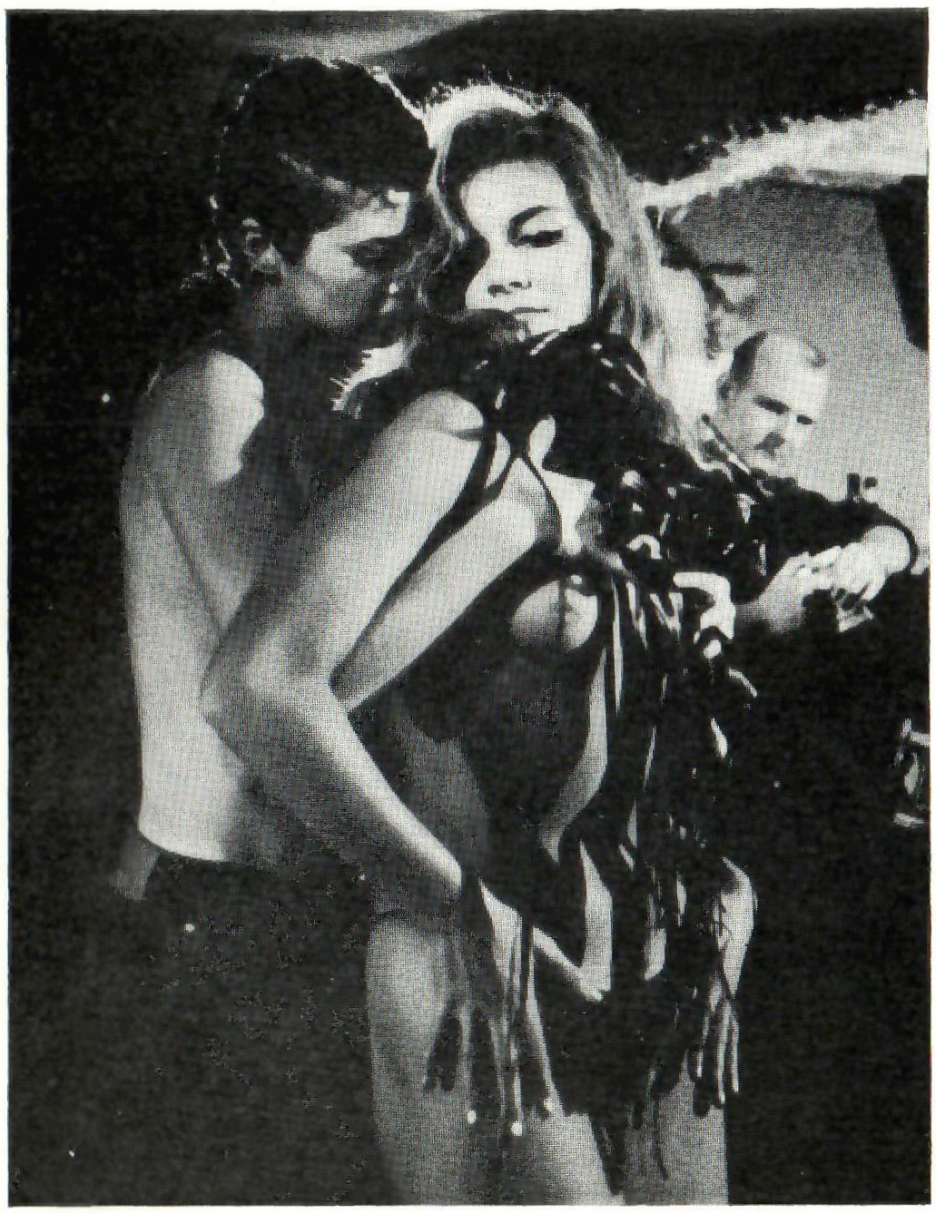
Above left: Jean Seberg and Danielle Darrieux in "Les oiseaux vont mourir au Perou". Right: a symbolic image from the same film.

WE HAD a sense of surrealism leaving the Cannes cinema after the showing of "Le Viol du Vampire" (The Rape of the Vampire) and seeing the Blood Donor advertisement strung across the Rue d'Antibes: Give Your Blood.

"I wanted to capture the feel of the old serial" says its young director Jean Rollin "with its far-fetched sequences that made you laugh, but also certain tragic extremes."

As far as I could make out M. Rollin's two-part film was about a Vampire Queen who, with her odd-looking scantily clad entourage, wants to steal a formula from a chemist who seems to have discovered some kind of elixir for vampires.

Said to be the first French vampire film it contains all the clichés of the genre: ruined castle, weird rites and nocturnal orgies, well upholstered young women in disarray — if one only knew what it was all about. Right: Torches, swords and nude breasts in "Le Viol du Vampire".



Above: Lise Brunet in Pierre Zucca's "La Cage de Pierre" which was well received at the Nantes Rencontres Cinématographiques recently.

It is likely that you've never seen a complete Jose Benazeraf film for the censor tends to get in the way. We did see virtually all of "Le Cri de la Chair" when it was released with Sylvia Sorrente and Monique Just, but his "Un Epais manteau de Sang", "L'enfer dans la Peau", and "Concerto of Fear" have not made the channel while his "Joe Caligula" has still not appeared. Left: A striptease from "L'enfer dans la peau".

DENMARK 68

A small industry often confines itself to an established successful pattern, not having the adequate means to experiment. However, from Denmark comes a new style, sexy-musical (seen at last year's London Film Festival for a couple of performances) "The Dreamers", written by a film critic, whose first film this is, Bent Grasten, and directed by erstwhile painter, Kirsten Stenbaek, whose first film it is.

Surrealistic — crazy — satirical— choose your own adjective — it concerns two writers, Harald and William, who are collaborating on a screen-play. Harald is married to Elise but William and Elise (who are always fooling about together) find their fooling has given way to love.

But a new girl comes upon the scene and takes William from Elise. She,

Continued next page.

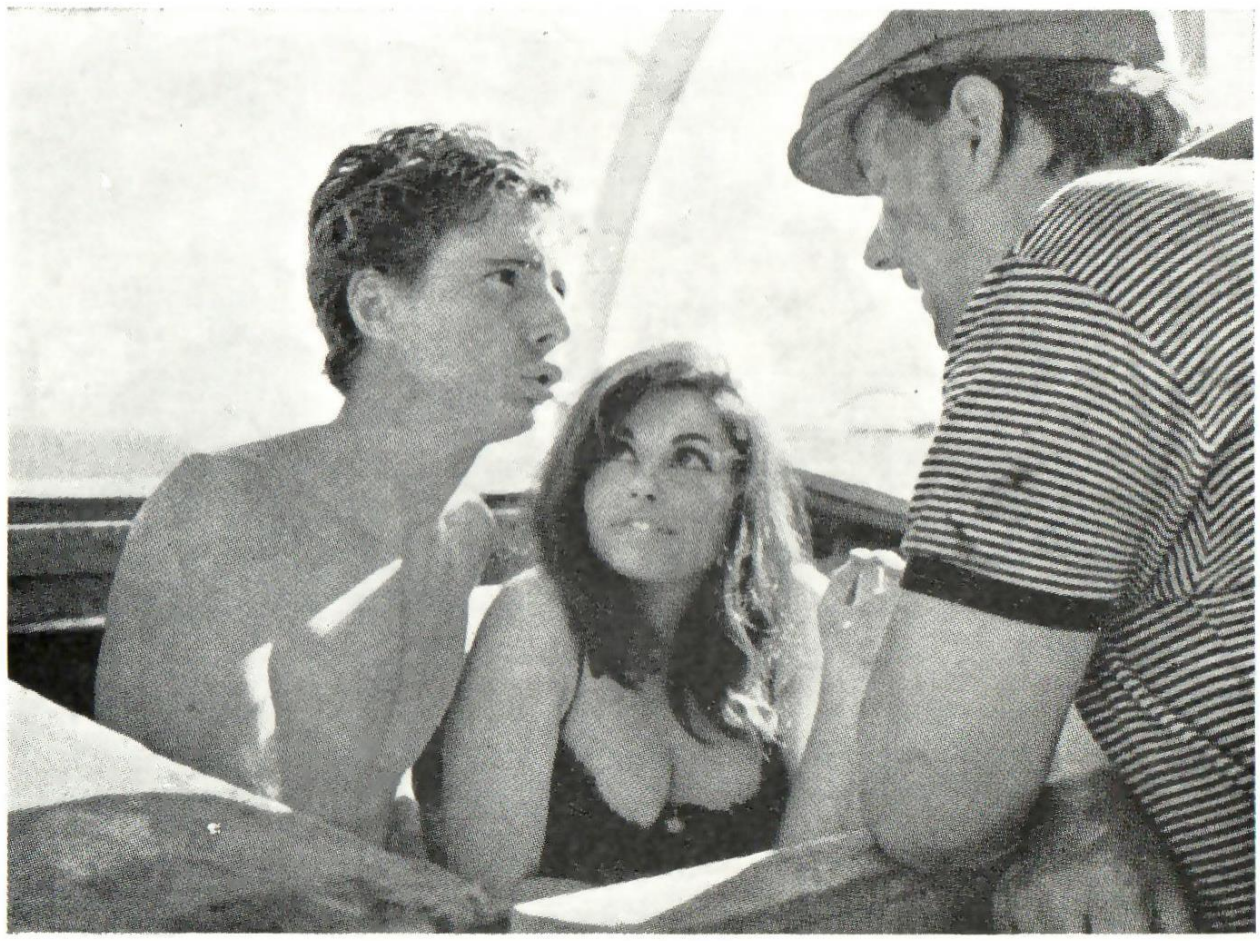
Above: From "The Dreamers" — to be shown shortly in this country (Bargate Films) "The Dreamers" was the London Film Festival choice for the last Festival.

COMEDY

The most popular kind of Danish film is the unpretentious comedy like Erik Balling's "Martha" — Balling's recent film successes have been with a naive secret service agent called Freddy.

Martha is the name of an old tramp steamer whose indolent crew just about keep her sea-worthy. The owner is inclined to sell the ship for scrap but he finds himself competing with a Norwegian line for a profitable contract and has to fall back on the cunning of his crew to win it. The crew has one proviso — after the contract they go back to their old way of life.

Many of Denmark's most popular stage and screen actors are in the film which was shot partly in Greece.



Right: From the comedy "Martha". The Danish girls are, we admit it, one of the big attractions of Danish films.

however, shows no inclination to return to Harald and the two sensibly agree to divorce.

In a wry kind of way Stenbaek suggests that divorce, far from being a tragedy, might often, for two people, be the way to a fuller happiness and a deeper maturity. Marriage should never become (as Lulu's song goes) two people in front of television.

Elise is played by Sisse Reingaard (you may remember her in "The Gift") who has a sexy pertness that would make (we would have thought) any young man eager for the conjugal state.

Above and below: Two scenes from "The Dreamers" directed by Kirsten Stenbaek.

Right: Lena Nyman in Vilgot Sjoman's "I Am Curious" films. With his genuine interest in current social phenomena, his humour and a technique which shows the film-maker at work with his players, Sjoman has achieved a freedom of presentation that the screen has not known before — a freedom which brings truth not titillation to the screen.

ONE OF THE MAJOR events at Cannes and one which managed to be shown in its entirety was the Swedish Film Festival organised by the Sandrews company comprising eight films: "People Meet and Sweet Music Fills the Heart", "Hugo and Josefin", "The Rape", "The Bathers", "I Love, You Love", "They Call Us Misfits" and Sjoman's two films, "I Am Curious — Yellow" and "I Am Curious, Blue".

Doniol-Valcroze's "The Rape", which we have mentioned in previous articles, is a taut, economic piece of film-making with at least two wry twists typical of this director. Bruno Cremer and Bibi Andersson, in virtually the only two roles, are good.

Sioman, with his two films, has surely brought a new freedom to the screen, a freedom which he does not abuse and the young twenty-three year old Lena Nyman proves herself to be a natural actress of unusual ability.

She first played in a film at the age of ten but even earlier had appeared on the stage. As a teen-ager she continued with child roles in films and plays and was a child model, television hostess and worked in radio.

She has gone through the Royal Drama Theatre's three year acting course and is now employed at that theatre.

Sjoman writes in his diary: "I met Lena when she auditioned for '491'. She came out one day in January '63. I looked at her with the same double curiosity with which you regard all auditioning girls. How does she act? How does she respond to an erotic scene? I was surprised at how filmic she was and for the first time I was excited at the idea of having made a discovery.

"If only it were my luck to discover a new Andersson.

"We sized each other up — with sympathy — a touch of sensuality — and a good deal of shyness. I tried to read the expressions in her face. She seemed worldly despite the babyface. Perhaps she knew more about the '491' world than I could imagine."

Lena Nyman got the role in "491" and after the film Sjoman met the actress intermittently and when he began to think about a political film it was she he thought of.

The role in the "I Am Curious" films is intensely demanding. Sjoman has tried to create a portrait of everyday life in Sweden within the creation of a film and the personal lives of his players. His method with Lena was to take material from the players' own lives and habits which forced her to come up with ideas and suggestions of her own. She was in constant confrontation with the public in the many interviews in which she asks the most provoking questions, and, finally, the erotic nude scenes had to be played perfectly naturally without any sense of emphasised eroticism — scenes in which it was painfully difficult to overcome her shyness.

Lena Nyman says of the filming: "Sometimes I got terribly depressed but it has been awfully good for me."

With these two films Sjoman has proved himself to be one of the most original of Sweden's directors with a deep human touch and a great sense of humour.

"Love can never be immoral. It has its own code of morals" — thus said the author of the novel on which "People Meet" is based.

Here again there is a new freedom in the erotic scenes, but here, unfortunately, the film seems only a peg on which to hang them. This black comedy is a complex chain of sexual liaisons linked together by the central character of a dancer (Harriet Andersson) who, at the beginning of the film, gives herself to a student in a train. He, from then on, retains the memory of his exploit with her, as a kind of dream image which he is ever trying to renew.

A black, surrealistic comedy seems hardly the thing Henning Carlsen would turn to after his splendid "Hunger".

Stig Bjorkman is the young, good-looking editor of the Swedish monthly "Chaplin" ,and "I Love, You Love" is his first feature film. It was a co-operative undertaking between actors and technicians and was shot entirely on location, in borrowed flats, at offices and hospitals, and for the most part during weekends and holidays when the collaborators could take time off from their regular work.

It is the story of a young, unmarried couple who are expecting a child. The fact that Evabritt Strandberg and Sven Wollter (the two main players) also expected a child together last year provided the starting point for the film.

Padded out slightly with two irrelevant sequences (a dream, and the last soliloquy) Bjorkman, with considerable sensitivity has described the intimate life of two young people in this situation, who agree to have the child, and through the ensuing months of pregnancy find themselves alternatively drawn together and thrust apart by irritability and moods varying between anxiety, aggressiveness and

Left: Evabritt Strandberg and Sven Wollter who play with natural, inoffensive intimacy, the roles of the boy, and the girl he has made pregnant in Stig Bjorkman's sensitive, often humorous , "I Love, You Love". Evabritt Strandberg brings a glowing beauty and spontaneity to the role which is quite the best thing she has done.
When one considers that Picasso painted his powerful "The Embrace" (pregnant woman and man embracing — perhaps in despair at the thought of their future child's destiny) in 1903, it seems to have taken the cinema a long time to reach this stage of maturity. But Bjorkman's "embrace" is not without hope — sane and good-humoured acceptance of human frailties is his answer.

Above: Harriet Andersson as the dancer in Henning Carlsen's "People Meet and Sweet Music Fills the Air". A crazy comedy with music it could be a Swede's send-up of the foreigner's view of Sweden's preoccupation with sex.

AND THE SWEDES

lighthearted playfulness.

The man's unfaithfulness and the girl's acceptance of another man after the birth of the child are done naturally and without drama.

Within the limitations set him by the locations, Bjorkman manages to create nicely balanced pictures which move naturally into each other.

"They Call Us Misfits" was made by two former students (Stefan Jarl and Jan Lindquist) of the Swedish Film Institute School and was, in fact, begun when they were there. In true vérité style they have taken their hand-held camera right into the world of the hippies, two of whom are studied in detail: Kenta and Stoffe.

Both boys come from hard, unsympathetic backgrounds and cannot fit into a society which, from their first experience, seems untenable by the very nature of its rigid structure and the unquestioning acceptance it demands.

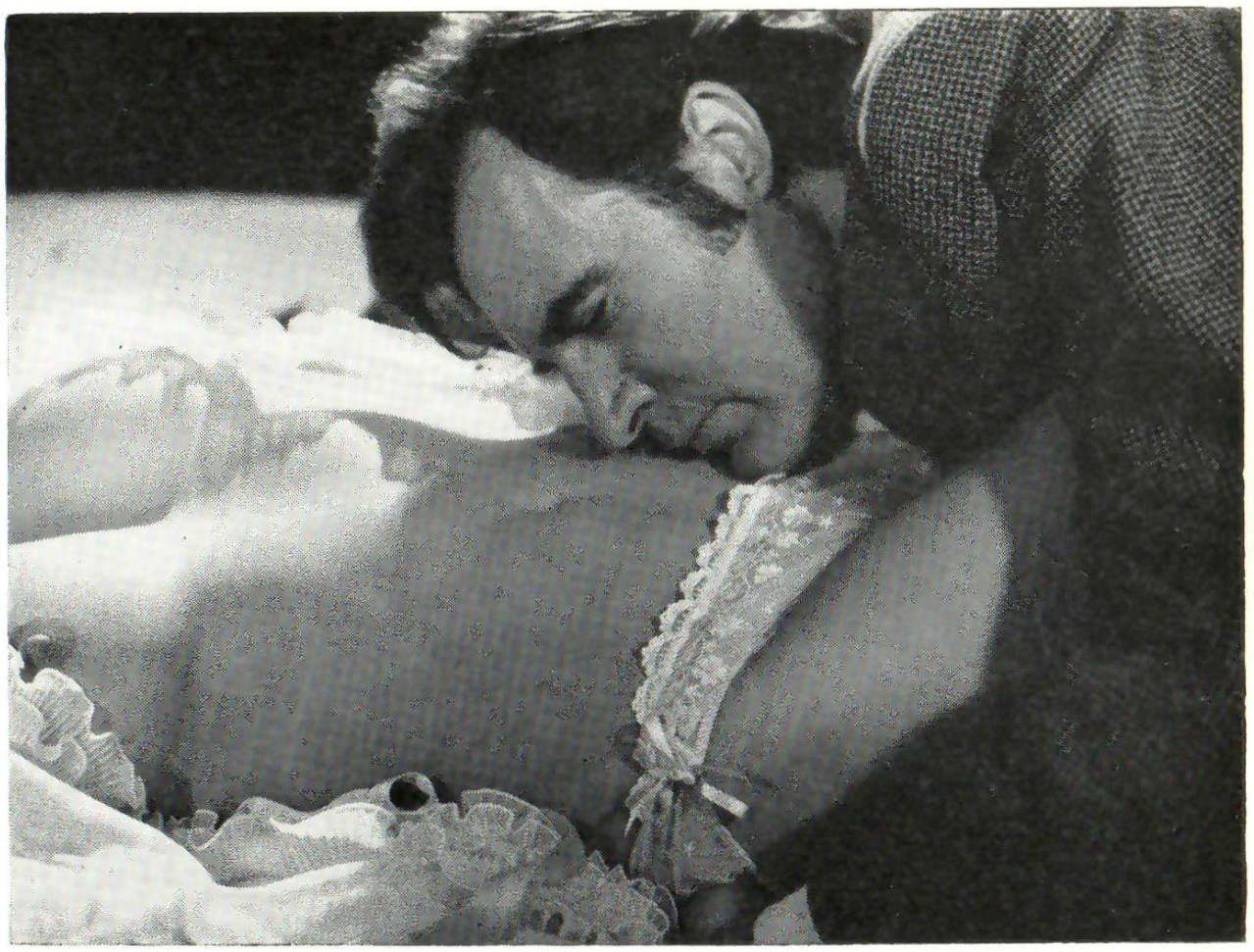
"They are killing the cinema", cried one distributor as he walked out of the film, and to some extent he is right. This is filmed television rather than cinema.

Yngve Gamlin's "The Bathers" is an earthy comedy of a country area where the local home for alcoholics is about to be closed. Ingrid Thulin plays a sexy cook at the establishment and Gunilla Olsson, a young drama student in Stockholm, plays Bua, a local girl brutally initiated into sexual affairs. The film is often crude in its depiction of sexual need although one would hesitate to say that it was far from the truth.

Latest big news. of course, is the new Ingmar Bergman film, "Riterna" (The Rituals) which stars Ingrid Thulin, Anders Ek, Gunner Bjornstrand and Erik Hell.

"The Bookseller who stopped Bathing" is Jarl Kulle's first feature film as a director (as well as actor). He has written the script based on the novel by Fritiof Nilsson Piraten. Set in a small town in southern Sweden at the turn of the century it deals with a middle-aged bookseller who becomes aware of the other sex through his close friendship with a gay, former soldier and ladies' man (Jarl Kulle).

Right: Larry Ward and Silvana Venturelli's Javier Seto's new film, "Il Vuoto Intorno".



WHILE SOME HAVE been concerned about the infiltration of American finance in the Italian production, others have pointed out that major directors have made films with American money at no loss to the sense of "nationality" or quality of the films.

As Eitel Monaco said at the Brussels conference on "how to make the cinema of tomorrow in Europe". "Fellini, Visconti, Bellocchio, Lizzani, and other directors as equally determined to maintain their liberty of expression have directed films with American financial participation."

Above: Marco Bellocchio one of the young directors who have given a new, astringent flavour to the Italian cinema. When Zurlini took his sketch from "Vangelo 70" and developed it into the feature film, "Seated on His Right", Bellocchio was asked to supply the fifth "parable" (Lizzani, Bertolucci, Godard and Pasolini had supplied the other four). Bellocchio's story is about a young man struggling with one of the most difficult problems of his student career.

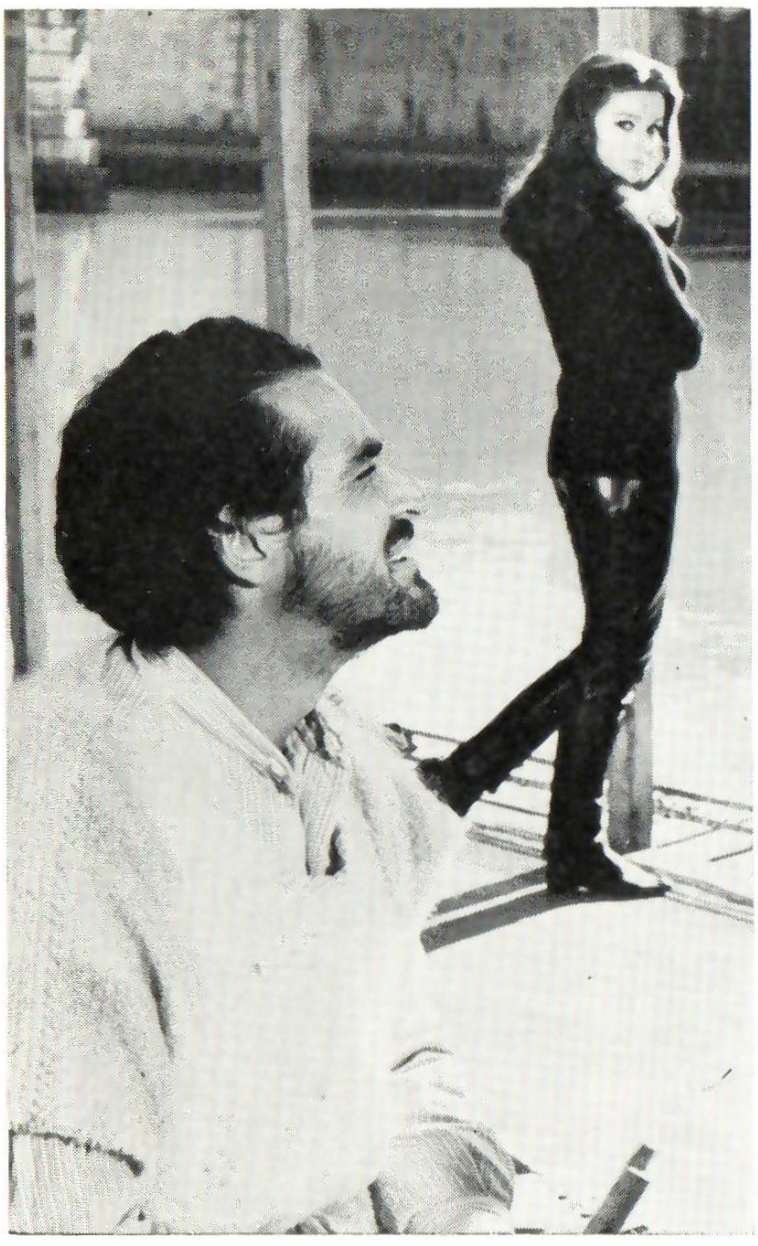
An American production made in Italy with strong Italian ingredients is Sidney Lumet's "La Virtu Sdraiata" based on an original scenario by Antonio Leonviola and starring Omar Sharif, Anouk Aimee, Lotte Lenya, Didi Perego, Fausto Tozzi and several other Italian players.

Shot by Carlo ("Blow Up" and "Red Desert") Di Palma in Rome and the Isola Bisentina on Lake Bolsena north of the capital, it is the story of a barrister (Omar Sharif) living only for his work and organised by his mother, who falls in love with Carla, a young girl whom he half-believes sells her favours as well as working in a shop. After a suicide attempt by the girl the two marry and are happy until Carla's everyday shopping excursions become a source of doubt and anguish to her husband. One day he has to try and prove his doubts with tragic results.

Now Italian TV is taking advantage of the country's film production potential and filming major productions for a world-wide TV market. These include "The Tales of the Maresciallo" from the Mario Soldati stories; "The World of Pirandello" directed by D'Amico; Franco Rossi's "L'Odissea"; "The Benvenuti family" directed by Gianetti; "Geminus" (six episodes with Walter Chiari as a photographer in Rome's underworld directed by Luciano Emmer); "Il giro del mondo", eight TV programmes on Film Music, directed by Glauco Pellegrini; "Se te to raccontassi", six thriller adventures directed by Bruno Corbucci; "Seven days of Happiness" by Piero Nelli about a child snatched from an orphanage; Antonella Lualdi as Milady in "D'Artagnan; "The Acts of the Apostles" directed by Rossellini, "The struggle for Life" by Alessandro Blasetti; "Benvenuto Cellini", in four parts and "Stories of the chase and of the mountains" by Prandino Visconti.

All this is a sign of a new rapport

Below: Sidney Lumet directing Anouk Aimee in "La Virtu Sdraiata".



Above: Ann Margret and Vittorio Gassman in "La Profeta"
Right: Franco Citti in a violent scene from Zurlini's "Seated on His Right" — seen at Cannes.

Above: Anouk Aimee and Omar Sharif in Sidney Lumet's "La Virtu Sdraiata" — English title: "The Appointment".

the italian scene

between film production and television and it might well prove to be one of the major stabilizing factors in a run-away industry.

Cinecittà, which some call the capital of the film world, produly announced some weeks back its 500th production since 1947 — it was Sergio Leone's "Once upon a Time there was the West".

Ermanno Olmi is finishing his new film, "Un Certo Giorno", which was originally called "La sassata". Players include Brunetto del Vita and Giovanna Ceresa.

Giuliano Gemma, Klaus Kinski, Claudine Auger and Joan Crawford are the stars of Duccio Tessari's "I bastardi" which has just begun shooting.

Juliette Meyniel, Carlo Cecchi and Pier Paolo Capponi play in Andrea Frezza's "The Wild Cat". Frezza is a young director from the documentary field whose new film is about the revolt of university students.

Gina Lollobrigida and Gabriele Ferzetti are the stars of "Banditi a Roma" directed by Alberto De Martino.

Catherine Spaak and Jean Louis Trintignant are the stars of Pasquale Festa Campanile's new film, "La Matriarca".

Gina Lollobrigida, Robert Viharo and Marie Dubois are the stars of Marcello Baldi's "Stuntmen".

Terence Hill, whose real name of course, is Mario Girotti, is the big new western star in Italy. He has finished "God Forgives, but not Me" and has just begun "Ace takes all" directed by Giuseppe Calizzi.

ASPECTS OF THE GREEK CINEMA

THE GREEK CINEMA is still, internationally speaking, dogged by the name of Cacoyannis, whose early films still represent a real Greek cinema. Nevertheless Greek films are made and fall roughly into three categories: modest productions aimed mainly at the villages and outdoor theatres; more ambitious commercial productions with an international market in mind; the occasional independent productions such as Robert Manthoulis's "Face to Face" which tries to essay a serious approach. Many Greeks think that the best films made in Greece are made by foreigners — a typical example is Universal's "Oedipus Rex" which stars Christopher Plummer, Orson Welles and Lilli Palmer.

Above left: a dramatic scene from Vassili Georgiades' "Blind Date". Right: The ill-fated lovers in "The Lovers' Grave". Below: Thomas Fritsch and lovely Helena Nathansael as an incognito Crown Prince and tourist guide in George Skalenski's "Apollo Goes on Holiday". The film has some fine backgrounds of the Greek national monuments, the sun-drenched beaches and the isle of Corfu.

Undoubtedly the biggest star of the Greek film world is Melina Mercouri but the young and beautiful Helena Nathanael is rapidly becoming an international attraction and two recent films of hers are "Apollo Goes on Holiday" directed by George Skalenakis and "Blind Date" directed by the well known Vassili Georgiades.

"Apollo Goes on Holiday", which has the Austrian star Thomas Fritsch co-starring, is merely an excuse to combine the tourist attractions with a light romance. A Crown Prince from a North European country falls in love with a beautiful guide and joins her tour of Greece incognito.

"Blind Date" is a dramatic story of a bored wife, Helena, in a seaside town who has an affair with a man who lives in an isolated beach hut. Her husband's daughter by his first marriage comes to spend a few days and shows Helena that her husband can be a man of some charm if he is given the opportunity. She tries to abandon her lover but when he abducts her in an attempt to take her abroad, they fight, and she kills him with his own gun.

Helena confesses and is brought to trial but her diary may be her salvation.

"The Lovers' Grave" is a popular drama by Nicos Djimas and Gregoire Siakas. It is the story of a married man, Dimitris, who falls in love and has an affair with his cousin's wife, Maria. The two try and break away from each other but the man finally returns to the village and Maria, and the two men involved decide to fight it out between them. Dimitris dies and the villagers drive out Maria believing her sensuality to be some evil spirit within her.

L e f t : Helen Stawropoulou in Robert Manthoulis's film: "Face to Face".

the french scene from page 14

Andress and George Segal. Uganda and Senegal are the locations.

"Shadows in the Night" is the story of the famous French Resistance worker, Jean Moulin. Alexandre Astruc may direct the film.

Christian Jaque has begun his "Lady Hamilton" with Michele Mercier in the role of Romney's famous model. Charles Boyer will play Dr. Graham, a kind of English Cagliostro whose gifts were making a furore at the time in London — at the end of the 18th century.

Edouard Logereau (La Louve Solitaire) is preparing a new film called "La Rage au Coeur" which he will shoot in the summer. It is the story of an architect accused of a double murder. After fifteen years in prison he tries to avenge himself on those who condemned him.

"Money, Money" is the title of Jose Varella's next film — he directed "Mamaia". It is the story of an architect who, to prove to his wife that he can earn real money, lives the life of a millionaire on dud cheques. Varella's own wife, who starred in "Mamaia", is the wife.

Roger Hanin is the star of Louis Grospierre's next film, "Bruno", in which a divorced man visits his thirteen-year-old son whom, by law, he is only allowed to see occasionally. The film describes the difficult emotions aroused between these two who do not know each other very well.

Vahe Katcha, who wrote "Galia", in which Mireille Darc became a star, is writing another scenario about this modern young girl. He hopes to have Mireille Darc star in the role.

Francoise Arnoul and Marina Vlady co-star in Paul Bernard's "Le Temps de Vivre".

Danielle Delorme will interpret a film version — in modern style — of Bach's "Passion According to St. Matthew". The film will be directed by Philippe Arthyus.

Yves Montand will play in his first comic film this month — "The Devil by the Tail" directed by Philippe de Broca. He will play a gangster who has a soft heart for his mother but is an intrepid seducer.

The fourth "Meetings of the Young Cinema" at Hyères took place just before Cannes and the film which won the Grand Prix was "Mario, pour memoire" directed by Philippe Garrel who some members of the jury were inclined to call "a new Godard". The decision, incidentally, did not meet with the entire approval of the public.

PHOTOS

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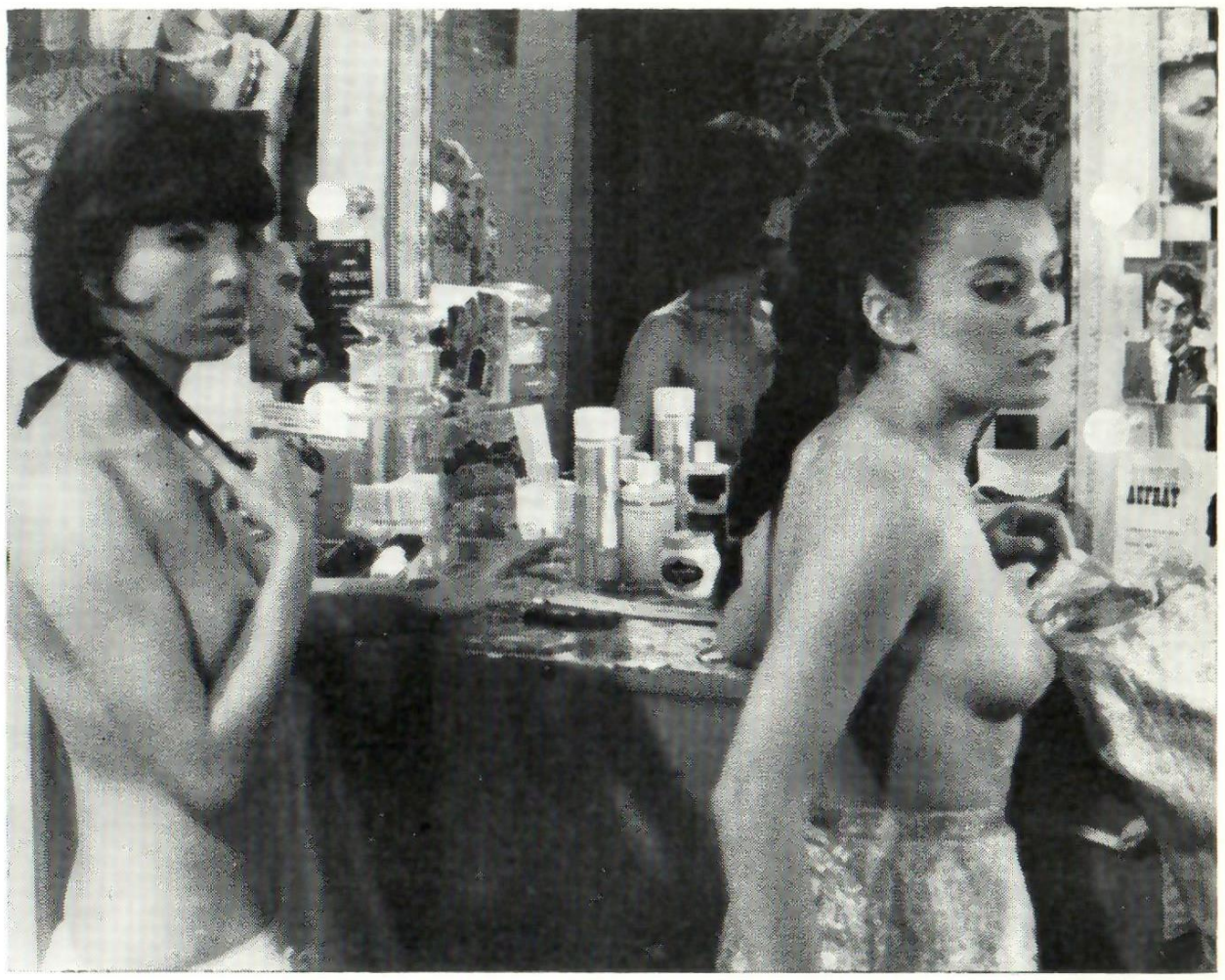
Above: Maria France-Boyer in the long running, "Le Bonheur". She is also star of "Sex from a Stranger".



Below: From "Dead Run" — stolen plans, a tough agent and lovely girls.

Above: A behind-the-scenes sequence from "Fire of Love" to be shown shortly.

Right: From "Belle de Jour",

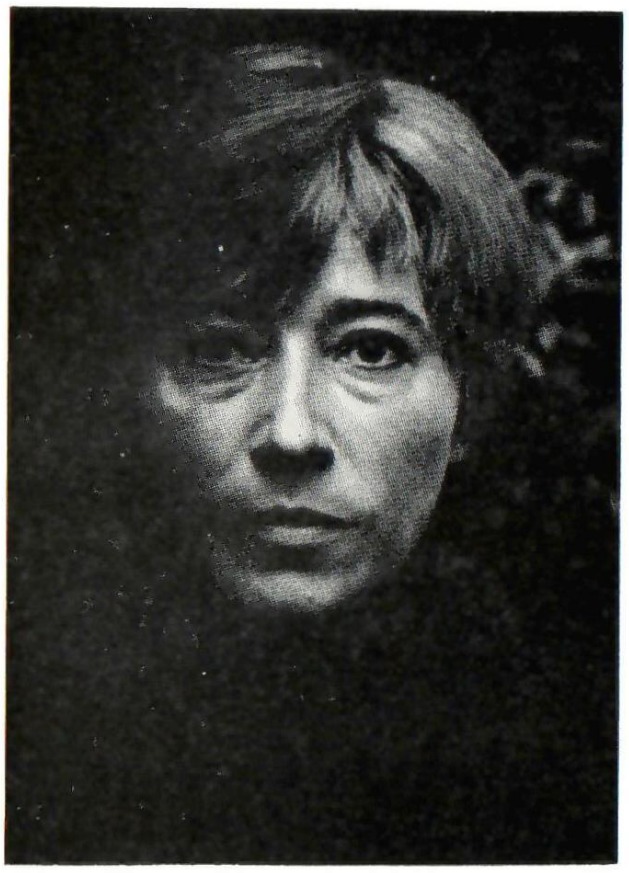
current and coming

Below: Maria Grazia Buccella in "Dead Run", Christian-Jaque's comedy thriller which is on release with "Sex from a Stranger".

Below: Catherine Deneuve in Bunuel's "Belle de Jour", a fantastically successful film where-ever it is shown.

ESTER KRUMBACHOVA HAS been one of the major influences in the new Czech cinema — her highly original vision has made its impression on Jan Nemec (she wrote in collaboration with him the scripts for "The Party and the Guests" and "Martyrs to Love") and Vera Chytilova, with whom she wrote "Daisies".

She studied at an Arts and Crafts school in Brno before the war and after began to work as a commercial artist and theatrical designer. Later she worked as an artist in films and then began to write scenarios.



Above: Ester Krumbachova — an influence on Nemec and Chytilova. Below: The two lively and often very funny stars of Chytilova's "Daisies" (Paris Pullman).

Right: Ivana Karbanova as she teases an amorous butterfly collector in "Daisies"

A moment or two with Ester Krumbachova is sufficient to realise that she is a woman of strong feelings and she feels very strongly about the indifference which seems to spreading itself, via mass media, over wide areas of society.

One sees on television or in the newspapers terrible disasters and happenings yet they come to mean less and less to the individual who may, at the time, not be involved in them.

Such indifference, which itself breeds an indolent ability to adapt oneself to any situation, was the idea which sparked off the film "The Party and the Guests". In the film, people are easily led to conform to new patterns — only one man objects to the curtailment of his liberty and flees from the party — he is finally hunted down by those who originally called themselves his friends.

In Vera Chytilova's film "Daisies" it is indifference of a rather different kind that creates the action.

Society is built on the assumption that our lives have meaning. For some, Religion gives meaning — for others work, or creative activity. Once this sense of meaning is broken down — perhaps by the thought of millions of people rushing into London every morning and rushing out again in the evening to group around millions of small boxes — then moral responsibility within the social structure becomes unnecessary and one can opt out with impunity — as the two Marys do in "Daisies".

Once they have accepted the idea that nothing matters. their lives become completely anarchistic until — and the circumstance is an important one — they are drowning and want someone to save them. They promise to change their ways if only someone will make the unselfish effort of saving them.

Some of the scenes in Vera Chytilova's film are very funny, others are held too long and become a bit of a bore (the final banquet scene is an example) but the whole surrealistic idea is held together by the quite remarkable playing of the two, non-professional players, Jitka Cerhova (the brunette as Marie 1 — a potential Czech Bardot) and Ivana Karbanova (the blonde, as Marie 2).

Says Miss Chytilova of the theme of her film: "It is natural for man to create and those lacking this ability for creating values, often create anti-values. This is what really underlines many acts of hooliganism — just as someone unable to create a work of art may feel the urge to destroy it — someone who fails in making something of value out of his own life may wish to destroy himself in order to draw atetntion to his existence."

Of course, on another level, it could simply be taken as an anti-male attack, for through the credits we glimpse a series of war explosions (essentially male folly) and throughout the film, men (we hardly see a young one) are mercilessly duped.

"Daisies" is being shown at the Paris Pullman with Lindsaay Anderson's "The White Bus" the photography of which was in the hands of Czech cameraman, Miroslave Andricek.

Godard's latest film "Weekend".

Continued Page 27.

Below: Marcello Mastroianni in Fellini's "Eight and a half" at the Classic Baker Street, this month.

happening in july

Correct at time of going to Press. Readers are advised always to phone before making a long journey. Subject to alteration.

Academy One (GER 2981) — Bo Widerberg's sunny tragedy Elvira Madigan

Academy Two (GER 5129) — Ulysses

Academy Three (GER 8819) — Zvonimir Berkovic's adult triangle of love, Rondo (Yugoslav), starring Milena Dravic

Berkeley (MUS 8150) — Lelouch's Un Homme et Une Femme & Le Bonheur

Cameo Moulin (GER 1653) — Massacre for an Orgy & Topless Story

Cameo Poly (LAN 1744) — Lelouch's Vivre pour Vivre with Yves Montand and Annie Girardot. Next programme: Ingmar Bergman's Hour of the Wolf with Max Von Sydow and Ingrid Thulin

Cameo Royal (WHI 6915) — Dominique Boschero in Fire of Love & Nude Camera

Cameo Victoria (VIC 6588) — Bunuel's Belle de Jour with Catherine Deneuve

Charing Cross Road, Tatler (GER **4815)** — Amorous Virgin

Cinephone, Oxford Street (MAY 4721) — How to Seduce a Playboy. Next programme: Strange Obsession

Compton Club (GER 4555) — Members only.

Continentale (MUS 4913) — Seventeen & Sex Quartet

Dilly Club (GER 6266) — Members Only

Royalty (HOL 8004) — Zeffirelli's Romeo and Juliet

Paris Pullman (FRE 5898) — Chytilova's Daisies & Lindsay Anderson's The White Bus

Piccadilly, Jacey (REG 1449) — Lost Sex

Hampstead, Everyman — Life at the Top, 1 (7); The Group, 8 (7); Some Like it Hot, 13 (7); Zorba the Greek, 22 (7); Visconti's The Leopard, 29 (7)

Birmingham, Cinephone — Pussycats & Violent Summer; Sex Quartet & the Fruit Is Ripe; Mondo Bizarre & Do You Like Women; Days of Desire & Men without Morals

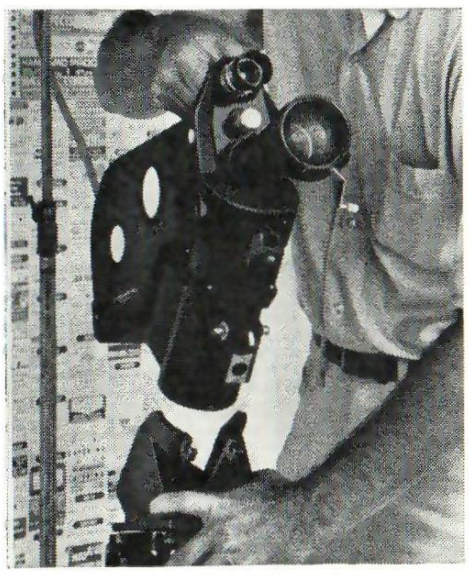
Brighton, Jacey — Mondo Bizarre & Every Night of the Week; Frankenstein Conquers the World & Dracula Prince of Darkness; Comic Strip Hero & Sexy Party; Massacre for an Orgy

Brighton, Kemp Town, Continentale — The Hill & Butterfield, 8, 1 (6); Hugs and Kisses & Intimate Lighting, 7 (7); A Man and a Woman & Sailor from Gibraltar, 14 (7); Fruit Is Ripe & 38-24-36, 21 (4). For a Season — The Sound of Music

Edinburgh, Jacey — Mini Weekend & Lost Sex; To Love & A Woman Is a Woman; Massacre for an Orgy & Brutes; Lust in the Swamps & His Women

Liverpool, Jacey — Comic Strip Hero & Take off your clothes and Live; Lust in the Swamps & His Women; How I Learned to Love Women & Terrified; Virtue Runs Wild

Manchester, Cinepnone — Mondo Cane No. 2 and M; Bonnie Parker Story & Machine Gun Kelly; Seven Samurai; I Need a Woman & Pleasures of the Bath



Below: From the Italian psychological thriller "Libido", which can be seen at the Cameo Leicester this month — seven days from the fourteenth.

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CLASSICS

Baker Street — Fellini's 8½, 7 (7); Life at the Top, 28 (7); Late Shows — Every Friday: Bedtime Story, 12th; The Pink Panther, 19th; To Love, 26th

Brixton — Striptease & Crime and Punishment, 7 (1); It Conquered the World & I Was a Teenage Werewolf, 14 (1); The Terror & The Black Scorpion, 15 (3); An Orchid for the Tiger, 25 (3)

Chelsea — The War Is Over, 7 (7); Jean Harlow and Clark Gable in Saratoga, 21 (7); The Opposite Sex, 28 (7); Late Shows — Days of Wine and Roses, 8 (5); Horror Fortnight: Isle of the Dead, 15 (5); Bride of Frankenstein, 22 (5)

Croydon — Doctor Faustus & The Entertainer, 7 (14); Madame Bovary & Jane Eyre, 28 (7)

Dalston — The Premature Burial & Horrors of the Black Museum, 7 (4); Perseus Against the Monsters & The Rebel Gladiators, 28 (3);

Hampstead — Late Shows — Every Saturday: Orage, 13th; Dr Crippen, 20th; The Long and the Short and the Tall, 27th

Kilburn — The Murder in Thornton Square & The Seventh Seal, 7 (7); Lost Sex, 21 (7); The Merry Widow & Cat Ballou, 28 (7); Late Shows — Every Saturday: Mainly for Men, 13th; Women Are Like That, 27th

Notting Hill — Exodus, 7 (7); The Murder in Thornton Square, 21 (7); Girl with Green Eyes, 28 (7); Late Shows — La Peau Douce, 8 (5); Ingmar Bergman Season — The Seventh Seal, 22 (5); The Face, 29 (5)

Praed Street — Twice Told Tales & The Devils Hand, 7 (7); Sex in the Grass & Who Wants to Sleep, 22 (7)

Stockwell — Only Two Can Play, 8 (3); Nightmare and Paranoiac, 21 (1); Lord of the Flies, 22 (3); Hercules & Attila the Hun, 25 (3)

Tooting — How to Steal a Million, 21 (7); Late Shows — Every Saturday: Way of the Wicked, 13th; The Curse and the Coffin, 20th; Bitter Harvest, 27th

Waterloo — Pierrot Le Fou, 7 (7); Teahouse of the August Moon, 14 (7);

Royal Bradford — Late Shows — Every Saturday: The Green Mare's Nest, 20th; Dr Crippen, 27th

Nottingham — Only Two Can Play, 7 (7); Desiree, 21(7); Darling, 28 (7)

Hastings — Late Shows — The Vampire Bat, 26 (7);

Leicester Cameo — Guess Who's Coming to Dinner, 28 (7)

Hatfield — Late Shows — Every Friday: Days of Wine and Roses, 12th; Dr. Crippen, 19th

Burzon Brighton — Guess Who's Coming to Dinner & Isfahan — City of Art, 7 (4); The Anniversary, 18 (7); Poor Cow & Dracula, 25 (7); Late Shows — Every Friday: The Innocents, 12th; Beloved Infidel, 19th; Dr Crippen, 26th

Chester — Peter Sellers Programme — I'm All Right Jack & Two Way Stretch, 21 (7)

Curzon, Glasgow — Echo of the Jackboot, 7 (7); The Opposite Sex, 15 (6); Zorba the Greek, 22 (6)

Glasgow — What Did You Do in the War Daddy, 8 (6); Exodus, 15 (6); Only Two Can Play, 21 (7); An Orchid For the Tiger, 29 (6)

Leeds — Late Shows — Do You Like Women, 19 (2); Beloved Infidel, 26 (2);

Manchester — Only Two Can Play, 7 (7); Love with the Proper Stranger, 21 (7); Adam's Rib, 28 (7); Late Shows — Every Saturday, Room at the Top, 13th; Days of Wine and Roses; 20th

Portsmouth — The Third Man, 7 (7); Wedding — Swedish Style & Take Me While I'm Warm, 21 (7); Cat Ballou, 28 (7); Late Shows — How To Murder Your Wife, 19th

Sheffield — Cast a Giant Shadow, 7 (7); Saturday Night and Sunday Morning & A Taste of Honey, 14 (7); Billy Liar, 28 (7); Late Shows — Dear John, 12 (2); The Flesh and the Fiends, 19 (2); Jack the Ripper, 26 (2)

Southampton — Lee Marvin Season — Cat Ballou, 7 (7); Gorilla at Large & Indestructible Man, 14 (7); Carry on Screaming & An Orchid for the Tiger, 28 (7); Late Shows — Way of the Wicked, 12 (2); Billy Budd, 19 (2); Have Another Bier, 26 (2)

Dublin — Late Shows — The Devil Never Sleeps, 7 (7); The Visit, 14 (7); The Inn of the Sixth Happiness, 21 (7); Hemingway's Adventures of a Young Man, 28 (7)

Tatler Newcastle — Late Shows — Beloved Infidel, 12 (2); Days of Wine and Roses, 19 (2)

Below: Two scenes from Ingmar Bergman's "The Hour of the Wolf", coming to the Cameo Poly. The story concerns Johan Berg (Marx Von Sydow) an artist who shares something of Bergman's own agony of creation. The artist and his wife, Alma (Liv Ullmann) go and live on an isolated island. He suffers from sleeplessness and hallucinations and with her love she tries to help him, following him into his illness. The demons which plague him materialize for both of them — they exist in a nearby house to which the two are invited.

From page 25.

is now at the ICA cinema (Nash House, The Mall) which is, incidentally, from July, a club cinema for ICA members only.

"Weekend" is Godard's most scathing film. Reminiscent of "Pierrot le Fou" in construction: the indictments and comments are the outcome of a journey — taken this time by a husband and wife. He has a mistress and would like to see his wife out of the way, she has a lover and would dearly like to see her parents (whom they are on their way to see) dead and her husband also.

This is merely a basis to reveal the terrible selfishness and indifference of society manifest, more clearly perhaps than in any other circumstance, when a man puts himself behind a steering wheel. It is a self-destructive force that is corroding society.

Godard calls his film: Fragments from a film found on the scrap-heap. It begins with the couple setting off to visit her parents whom they mustn't offend for fear they'll change their will.

On the way they come across a mile-long traffic-jam (caused by an accident) which they inconsiderately try to get round by driving on the wrong side of the road.

A young revolutionary holds them up — they crash the car — they meet some weird characters (Rousseau?, Emily Bronte) and a van driver who gives them a lift provided they will help out on his Mozart recital in a village square.

It is a picaresque-philosophic train with several allusions, film and literary (Mireille Darc's confession of sexual experience recalls Bibi Andersson in "Persona"; Bunuel's "The Exterminating Angel" is quoted with the flock of sheep; Polanski's Mammiferes" etc.).

The ideas, as always, are there, and they come at a great rate, but after the breath-recapturing Mozart sequence, Godard's violence becomes hard to take, although the point he makes (that we daily acquiesce to such violence) is valid.

Some have likened Godard to a modern Jean-Jaques Rousseau whose basic premise was to "prove that the feelings convey an apprehension of truth more faithfully than does the brain" But Godard seems to have it both ways — the impact is frightening.

Below and right from "Weekend".

Right: Anne Heywood in "The Fox" directed by Mark Rydell. Her performance as Ellen March reveals her as an actress of genuine sensitivity. D. H. Lawrence's novella is published by Sphere at 5s. and is available through the CFR Book Service.

film shelf

MAKING CURRENT box-office history is Mark Rydell's "The Fox" based on D. H. Lawrence's novella. "Subjects that were once taboo", runs the advertisement, "are now freely filmed".

Not quite that, perhaps, but it is a step towards that freedom which is allowing us to break free from the necessity of acting and dressing as our neighbour and it's as well, sometimes, to think of those artists who, in laying the foundations for this freedom, had to suffer at the hands of prejudice.

Lawrence's novella is published in paperback now by Sphere 5s.

A man who tries to write and film truth, not fiction, is Brian S. Johnson whose film, "You're Human like the Rest of Them" won the Grand Prix at Tours this year. His three novels, "Albert Angelo", "Travelling People" and "Trawl" are available in Panther (5s. each).

Roman Polanski has just made a film of Ira Levin's "Rosemary's Baby" and we can understand just why the director of "Repulsion" was drawn to this suspense story that is told with such persuasive matter-of-factness that we begin to believe in all the weird implications. A Pan book, 5s.

For continental backgrounds try Anne Betteridge's "A Portuguese Affair" (Arrow 3s.6d.); Milena Milani's "A Girl Called Jules" (Arrow 5s.); Dacia Maraini's "The Holiday" (Panther 5s.); Marcel Mouloudji's "French Leave" (Panther, 3s.6d.).

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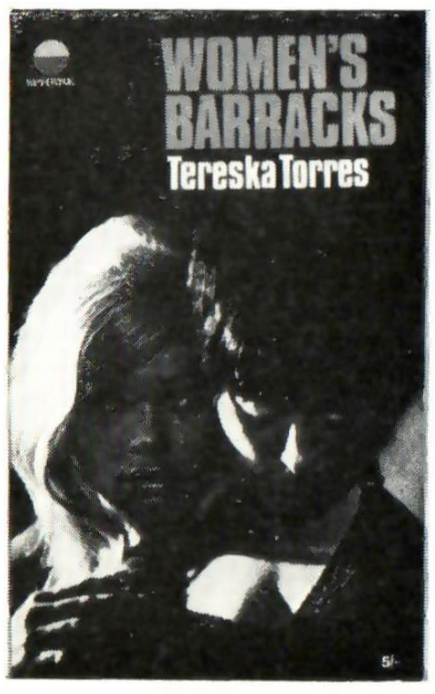

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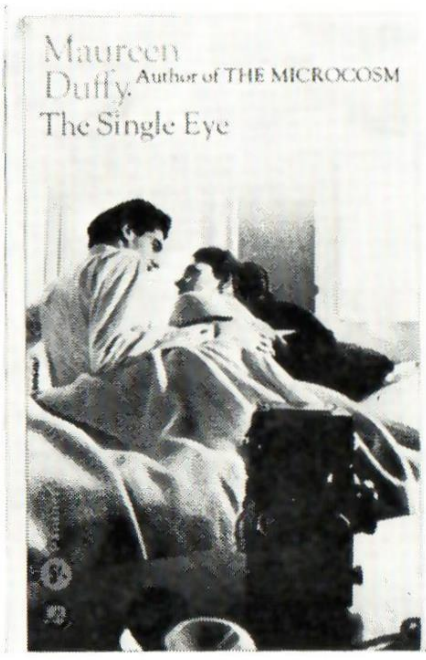

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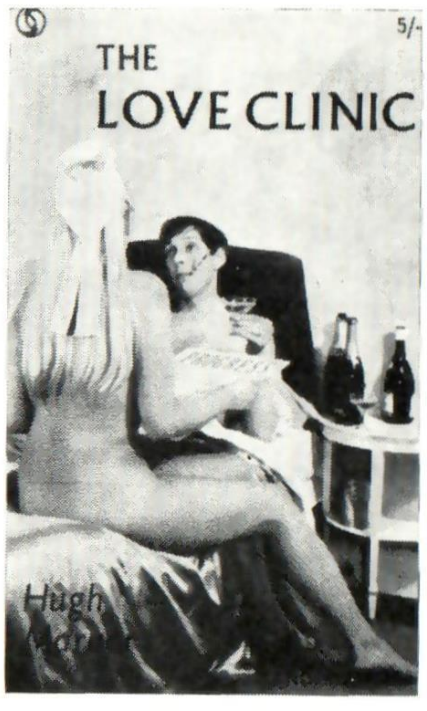

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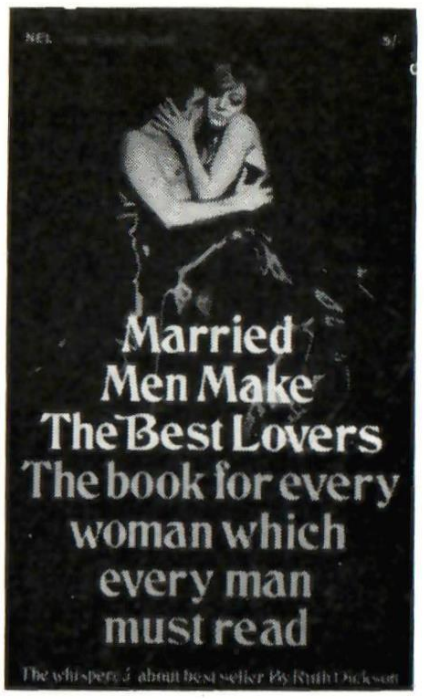

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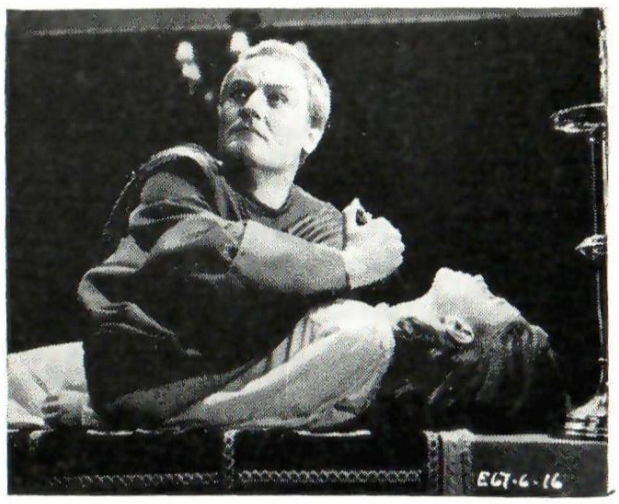

Left: From Terence Fisher's "The Devil Rides Out" based on Dennis Wheatley's novel of Satanism and damsels in distress. Right: traditional technique for impaling vampires—Graziella Granata looks somewhat uncomfortable — the film is "Slaughter of the Vampires."

HORRORSCOPE

THE LITERATURE on the Horror film increases steadily: articles in magazines, entire issues of magazines and full scale studies in book form, the most recent being Carlos Clarens' "Horror Movies" (Secker and Warburg, 63s.).

It so happened that the arrival of the review copy coincided with an interview with Christopher Lee on TV and it was interesting to learn that both he and Mr. Clarens are not entirely happy with the Horror prefix. Mr. Lee much prefers "fantasies", "legends", "macabre", and asumes the label is a hang-over from the certificate H for Horror.

Mr. Clarens is quite clear, though, what he means by Horror. For him it is the "Cinema of Obsession", the "rendering unto film of the immanent fears of mankind: damnation, old age death, in brief, the night side of life. In Jungian fashion I feel more compelled to single out and explore the visionary than the psychological.

"For the purpose of this book, an almost anonymous movie like 'White Zombie' is more relevant than the self-explanatory 'Psycho', although the latter is the superior film. However the paternity of 'Psycho' and its vast progeny can be traced to Fritz Lang's 'M'. They are the result of cross breeding the police dossier with the psychiatric case-history.

"There are unforgettable horror moments in non-horror films: the autopsy in Bergman's 'Ansiket'; the episode of Gelsomina and the monstrous child in "La Strada"; or recurring in the work of Luis Bunuel. Yet these films are not to be regarded as horror films; these shudders are a means to an end, not an end in themselves.

"This manipulation of the audience — or rather its absence in modern cinema — accounts in part for the present artistic lethargy of the genre. The key word nowadays is distantiation, as opposed to the involvement of the classic cinema and the shock punctuation of horror has been replaced by the steady pervasive anxiety of our times, as in the work of Jean-Luc Godard. Still, a chilly draught from Nosferatu's castle can be felt in the corridors of Marienbad."

Mr. Clarens' book then, while mentioning some of the more gory productions of recent times in the sadistic-sexual vein, is essentially concerned with those eternal fears of mankind which are thrust back into the unconscious but which, nevertheless, rise to haunt us at the slightest provocation.

This is a particularly interesting hypothesis for it suggests why the genre is so popular. Stuck with the

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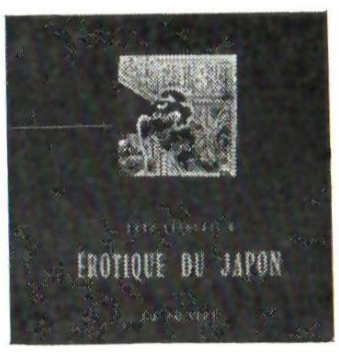

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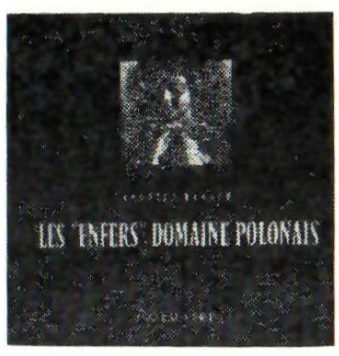
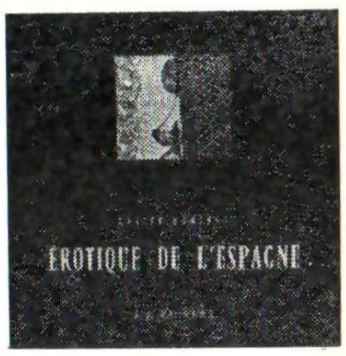


Les 'Enfers' Domaine Polonais



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imponderables of death and damnation the audience subconsciously hopes for an answer even if it has to go through horror to get it.

There is not much that is basically new as to facts; Ivan Butler's "The Horror Film" (Zwemmer, 10s6d.) and even the Horror section in "The Filmgoers Companion", adequately chart the development of film horror, but Mr. Clarens goes into greater detail as to plot and variations and deals interestingly with the directors and the circumstances that led up to their working in this esoteric field.

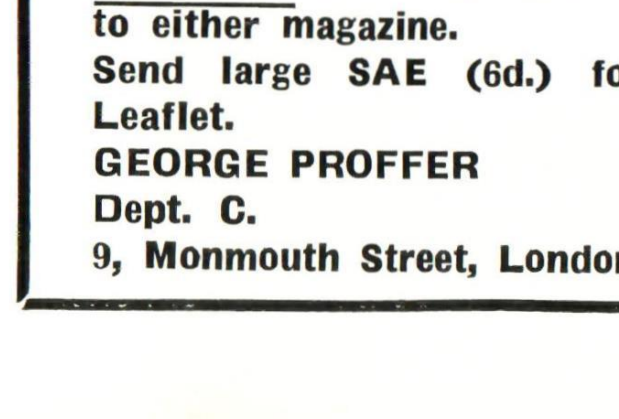
In the main body of the text there are some hundred illustrations, some of them well known in this context and others rather dark for this off-set process. In the very useful Filmography of close on 350 films there are a further 100 illustrations.

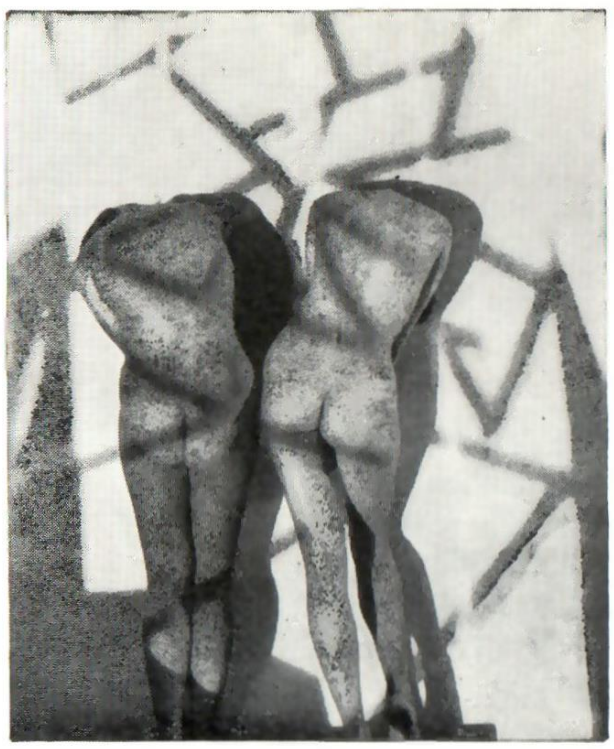
Violence, sex and sadism often confuse the main issue of a horror film (they are too often box-office insurances) but when they are implicit in the context Mr. Clarens makes the point with a useful comparison such as Hillyer's "Dracula's Daughter" and Vadim's "Blood and Roses" and avoids a fantasy of Freudian images.

For this reason, perhaps, the book has a certain sobriety that makes one take down from the shelf Mr. Durgnat on Famous Monsters or a copy of Midi-Minuit — nevertheless Mr. Clarens has provided a genealogical work the usefulness of which is amplified by the unique bibliography and Index.

Another happy coincidence is that the current issue of the recommenced BFI Quarterly Supplement of Films on Offer carries: "What must be the first ever comprehensive selection of the best and most interesting" horror films.

Here again it is admitted that the exact definition of the term "horror" is far from easy to establish and the list, in fact, does not include science-fiction films which it is hoped will form the basis of a future survey.





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Above: Lovely (damsels in distress are always lovely) Raquel Welch is trapped in a Spanish bullring with the bull in angry mood. A tense scene in which the fear of death and concern for the girl are mingled — from Leslie Martinson's "Fathom."

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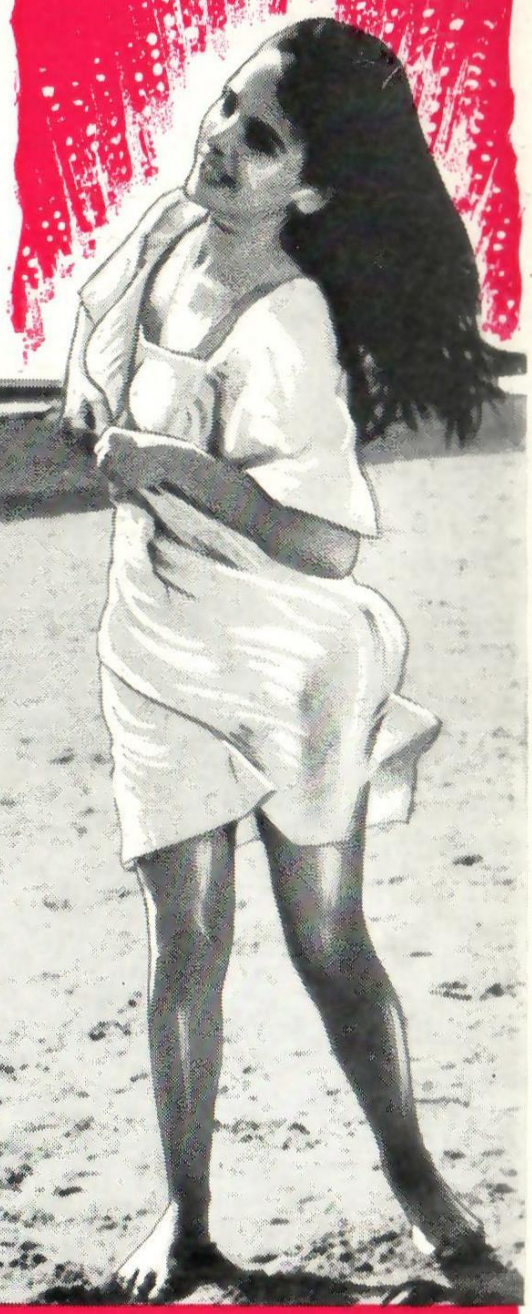

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